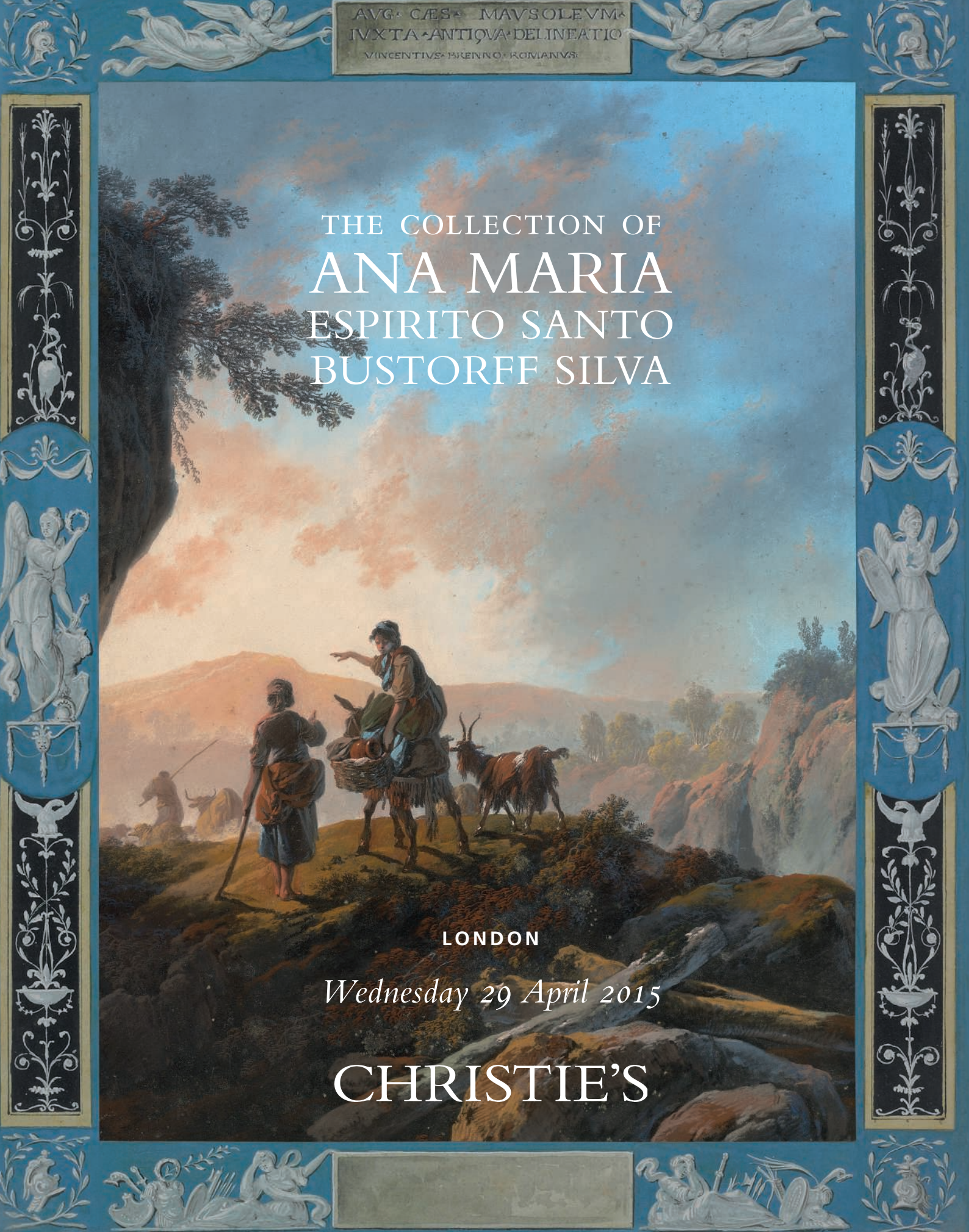


THE COLLECTION OF
ANA MARIA ESPIRITO SANTO BUSTORFF SILVA

LONDON

Wednesday 29 April 2015

CHRISTIE'S



THE COLLECTION OF
ANA MARIA ESPIRITO SANTO BUSTORFF SILVA

European Noble & Private Collections

Thursday 30 April 2015
at 10.30 am, *lots 1-264*

Christie's South Kensington
85 Old Brompton Road
London SW7 3LD

See separate catalogue.

AUCTION

Wednesday 29 April 2015
at 11.00 am

8 King Street, St. James's
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VIEWING

Saturday	25 April	12 noon - 5.00pm
Sunday	26 April	12 noon - 5.00pm
Monday	27 April	9.00am - 5.00pm
Tuesday	28 April	9.00am - 8.00pm

AUCTIONEERS

Piers Boothman & Philip Belcher

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In sending absentee bids or making enquiries, this sale should be referred to as **BUSTORFF-10669**

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OPPOSITE:
Lot 14

FRONT COVER:
Lot 70

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The D. Maria I Room at the FUNDAÇÂO RICARDO DO ESPIRITO SANTO SILVA – Museum School for Portuguese Decorative Arts, Lisbon, Portugal, which is open daily to the public from 10.00–17.00, except on Tuesdays. More information via www.fress.pt

THE COLLECTION OF ANA MARIA ESPIRITO SANTO BUSTORFF SILVA

Ana Maria Espírito Santo Bustorff Silva (1928-2014) was the grand-daughter of José Maria Espírito Santo Silva (1850-1915) who founded the Portuguese banking house of that name in 1884. The Espírito Santo empire was succeeded by his three sons, José, Ricardo and Manuel, and gained a prominent place in banking, insurance, real estate and investments in former Portuguese colonies, mainly in Africa. Financial success in the late 19th and early 20th centuries came hand in hand with a passion for collecting, and the collections formed by each brother are worthy testaments to their connoisseurship. The most celebrated of these is the collection of Portuguese furniture, silver, rugs and paintings that was presented by Ricardo Espírito Santo Silva (1900-1955) to the Portuguese state in 1953, along with the Azurara Palace in Lisbon, in which the collection is still housed.

Ricardo Espírito Santo Silva, Ana Maria's father, was a true connoisseur of the arts, being one of the major collectors of his time and one of the most significant patrons of the arts in Portugal. By his late forties he made the important decision to donate the Portuguese commissions from his private collection to the nation. In 1947 he acquired the 17th century Azurara Palace in Lisbon to house and display the collection of over 2000 pieces of Portuguese furniture, silver, textiles, paintings, ceramics and other decorative arts, and to function as the headquarters for the Foundation bearing his name, created as the Museum School for Portuguese Decorative Arts. To that he added conservation workshops, which are still fully operational today, all with the intention 'to protect Portuguese decorative arts, to preserve and improve their traditional features, to educate the taste of the public and to increase artistic sensitivity and the culture of the craftsman', according to the Foundation's bylaws. Having restored the building and relocated the thirty families living in the palace in extreme poverty, Ricardo Espírito Santo Silva directed the museum to be decorated in the style of a Portuguese aristocratic residence. Sadly Ricardo Espírito Santo Silva died just two years after his work was started.



Ricardo Espírito Santo Silva



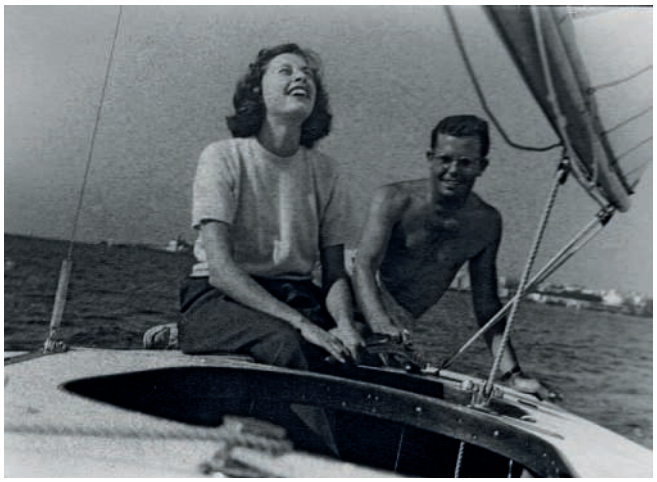
Ricardo Espírito Santo Silva and his wife Mary (née Coen) and their four daughters: Maria, Rita, Ana Maria and Vera (from left to right)



Ana Maria during her honeymoon in Madeira



Ana Maria and Antonio Bustorff Silva at their wedding



Ana Maria with her brother-in-law, Duarte Bello

Slightly less well-known, but nevertheless of equal calibre, were the remaining private family collections of Old Master paintings and drawings, European furniture and works of art, European ceramics and Asian porcelain. As the catalogues of the sales of Ricardo Espírito Santo's collection held in Paris in 1955, in Geneva in 1976 and in London in 1996 evocatively reveal, the collection of French furniture was assembled with a discerning eye and unwavering determination. Many pieces are stamped by celebrated ébénistes such as Jean-François Oeben, Jean-Henri Riesener, Claude-Charles Saunier and Adam Weisweiler, and now form part of the core of some the greatest collections of French furniture in existence today. Indeed, the Espírito Santo taste was the source of inspiration for much of Pierre Verlet's influential book, Les Ebénistes du XVIIIè Siècle of 1963. Subsequent sales from the collection of José Espírito Santo's apartment in the 16ème in Paris also provided rich hunting-grounds for museums, and indeed it was from the Espírito Santo collections that the Getty museum acquired the magnificent Louis XV ormolu-mounted Vernis Martin cartonnier and serre-papier by 'BVRB', the pair of Louis XVI encoignures by Pierre Garnier, and a masterpiece of orfevrerie, the Louis XV silver tureens by Thomas Germain.

Ana Maria Espírito Santo Silva, the youngest of the four daughters of Mary Cohen and Ricardo Espirito Santo Silva, was born in Lisbon in 1928 and was brought up in a most refined and impressive domestic environment. She always followed her parents' taste and advice when it came to artistic choices. In 1949 she married António Bustorff Silva, the son of one of Portugal's most famous barristers of the 20th century, and together they had nine children and seventeen grandchildren. The loss of her father when she was only twenty-six galvanised her ambition to perpetuate Ricardo's achievements and legacy, both through the collection he donated to the foundation bearing his name in Lisbon, and through the pieces she inherited from his private collection.



Ana Maria at the age of 21

Her own collection is today probably the last consistent nucleus of Ricardo's original French, Chinese, Italian and English pieces, which she cherished and kept until she passed away in April 2014.

Highlights of the present group of works of art to be sold include an important and rare Chinese famille rose armorial punch bowl from the Qianlong period (circa 1750-60), decorated after the famous 1748 painting 'O the Roast Beef of Old England (The Gate of Calais)' by William Hogarth (now in Tate Britain, London). There is also an important group of pictures and drawings by the influential chinoiserie artist Jean-Baptiste Pillement (1728-1808) who declined the offer from King Joseph I of Portugal to become his First Court Painter before he left for England.

This sale offers today's collectors the opportunity to acquire great works of art from one of Portugal's most sophisticated family collections.



1

GERMAN SCHOOL, MID-18TH CENTURY

A pug with a red collar seated on a blue velvet cushion with gold brocade trim and tassels, with an African grey parrot on an architectural ornament, an Italianate landscape beyond

oil on canvas
10⅞ x 8 in. (27 x 20.4 cm.)

£4,000-6,000 **$6,100-9,000**
€5,600-8,400



2

A LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL CLOCK

BY FERDINAND BERTHOUD,
THE DIAL BY JOSEPH COTEAU, CIRCA 1780
The case surmounted by Cupid awakening a sleeping bacchante, the enamel dial signed '*Ferdinand Berthoud*' and '*Coteau*', the twin barrel movement with silk suspension and countwheel strike on bell, signed *'Ferdinand Berthoud A Paris'*
13½ in. (34 cm.) high; 13 in. (33 cm.) wide; 6¾ in. (17 cm.) deep

£4,000-6,000 **$6,100-9,000**
€5,600-8,400

Ferdinand Berthoud (1727-1807) was one of the finest clockmakers of the 18th century. In 1766 he was appointed a member of the Royal Society of London and later a *Chevalier de la Légion d'Honneur*. Examples of this model, dated 1780, are in the Munich Residenz and the Château de Fontainebleau (H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 248).

Joseph Coteau (1740-1812) was the most famous *émaille* of his day, creating bejewelled dials for the greatest clockmakers. Born in Geneva, he became *maître-peintre-émailleur* at the Académie de Saint-Luc in 1766. By 1772 he was installed in Rue Poupée in Paris.



3

TWO FRENCH BOIS SATINE AND WALNUT TABLES A ROGNON

THE LOUIS XV SATINE EXAMPLE BY GUILLAUME CORDIE, CIRCA 1770,
THE WALNUT EXAMPLE LATER
The first with white-veined grey marble top, the second later example with fossil marble top, each above pierced end supports, one stamped 'G. CORDIE' and 'JME'
28½ in. (73 cm.) high; 31¼ in. (77 cm.) wide; 13 in. (33 cm.) deep, and smaller (2)

£3,000-5,000 **$4,600-7,500**
€4,200-7,000

Guillaume Cordie, *maître* in 1766.





4

TWO COALPORT SEVRES-STYLE PINK-GROUND VASES

SECOND HALF 19TH CENTURY,
UNDERGLAZE BLUE MARKS TO BASES
Each painted to one side with exotic birds and to the other with fruit and flowers, within moulded gilt cartouches, on square plinths
15⅛ in. (38.5 cm.) high (2)

£1,500-2,000 **$2,300-3,000**
€2,100-2,800



5

A CONTINENTAL PORCELAIN GILT-GROUND PART COFFEE-SERVICE

19TH CENTURY
Painted with bouquets of flowers above a band of gilt laurel leaves on an orange ground, comprising: a large coffee-pot and a cover, a hot-milk jug and cover, a milk-jug, six coffee-cups and twelve saucers
The taller coffee-pot 10⅝ in. (27 cm.) high (15)

£1,500-2,500 **$2,300-3,800**
€2,100-3,500



6

A PAIR OF SEVRES WHITE BISCUIT FIGURES OF 'LA GRANDE JARDINIERE' AND 'LE GRAND JARDINIER'

CIRCA 1757-66, INCISED F FOR FALCONET
Each modelled by *Jean-Baptiste de Fernex* after *Boucher* as a youth and companion holding a basket of flowers, standing before a further basket of flowers on a rocky base
10¼ in. (26 cm.) high (2)

£2,000-3,000 **$3,100-4,500**
€2,800-4,200

7

A LATE LOUIS XV ORMOLU AND WHITE MARBLE MANTEL CLOCK

BY GOREL, CIRCA 1770

The circular case flanked by Mars and his armour, the enamel dial signed *'Gorel A PARIS'*, the later twin barrel movement with brocot regulation and countwheel strike on bell

13 in. (33 cm.) high; 11½ in. (29 cm.) wide

£3,000-5,000 **$4,600-7,500**
€4,200-7,000





8

A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE BLACK MARBLE CASSOLETTES

FIRST HALF 19TH CENTURY

Each reversible lid with flaming finial and nozzle to the underside, the ovoid body on ram monopodia and a circular plinth

10 in. (25 cm.) high (2)

£800-1,200 **$1,300-1,800**
€1,200-1,700

9

TWO PAIRS OF FRENCH ORMOLU CANDLESTICKS

ONE PAIR LATE 18TH/EARLY 19TH CENTURY, THE OTHER PAIR LATE 19TH CENTURY, AFTER THE DESIGN BY JUSTE-AURELE MEISSONNIER

Lacking drip-pans

9½ in. (24 cm.) high, and similar (4)

£2,000-3,000 **$3,100-4,500**
€2,800-4,200





10

A PAIR OF CONTINENTAL PORCELAIN MODELS OF RECUMBENT LIONS

CIRCA 1900, UNDERGLAZE BLUE CROSS MARK TO EACH
Naturalistically modelled, in the Meissen style
7⅛ in. (18 cm.) high (2)

£2,000-3,000 **$3,100-4,500**
€2,800-4,200

11

A PAIR OF CONTINENTAL PORCELAIN IMARI PATTERN VASES AND COVERS

EARLY 20TH CENTURY
Each decorated with flowers, birds and insects, between bands of moulded decoration, the covers with large onion-shaped finials
29¼ in. (74.3 cm.) high (2)

£6,000-8,000 **$9,100-12,000**
€8,400-11,000



12

A CHARLES X GILTWOOD FIRE SCREEN

CIRCA 1820
The moulded and ribbon-wrapped oval frame enclosing a brass-studded 18th-century tapestry panel depicting a seated maiden within a floral cartouche, on scrolled supports, re-decorated
35¾ in. (91 cm.) high; 24 in. (61 cm.) wide; 15 in. (38 cm.) deep

£1,000-1,500 **$1,600-2,300**
€1,400-2,100







13

A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE THREE-LIGHT CANDELABRA

CIRCA 1820-1830

Each with a putto seated upon a rockwork base, one with his arms raised, the other blowing a conch shell, both amongst three asymmetrically-cast acanthus-wrapped scrolling arms, on stepped and moulded square plinths with guilloche edge

18 in. (45.5 cm.) high (2)

£15,000-25,000 **$23,000-38,000**

€21,000-35,000

Two versions of this model exist, each composed of the same basic elements. The first and best known version, of which this pair is an example, features one of the putti holding a conch shell to his lips. Of these, one pair was sold from the Collection of Hubert de Givenchy, Christie's, Monaco, 4 December 1993, lot 5, while another example was sold by a European Noble Family, Christie's, London, 21 June 2000, lot 187 (£60,950).

The second version features the two putti in identical but opposing positions, and this is illustrated by another pair sold from the Givenchy Collection, Christie's, Monaco, 4 December 1993, lot 6. An example of this variant, originally from the Baron Rothschild collection, was sold from the Collection of M. Akram Ojjeh at Christie's, Monte Carlo, 25-26 June 1979, lot 51 and may be the pair sold from the Josse Collection, Galerie Georges Petit, Paris, 28-29 May 1894, lot 141.

A third version attributed to Philippe Caffiéri, with the putti playing flutes, is in the Residenz, Munich and formed part of the Zweibrücken or Pfalz inheritance acquired by the Bavarian Wittelsbachs after 1799 (illustrated H. Ottomeyer & O. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. II, p. 156, fig. 3.2.1).

While an attribution to an identifiable workshop may be difficult, it has been suggested that the rights to this model may have originally belonged to the *marchand-mercier* Simon-Philippe Poirier. In 1770, Poirier delivered *'une paire de girandoles à trois branches en bronze doré d'or moulu ornées de figures de porcelaine de France 624 livres'* to Madame du Barry. Another pair of such candelabra described as *'à trois branches à figures d'enfant en bronze couleur antique avec pied à feuille d'ornement six cent livres'* are listed in the collection of Président de Nicolay at the end of the 18th century.

The model was especially popular with English collectors, who most likely acquired examples from Poirier's successor, Dominique Daguerre, upon the latter's visit to London in 1787 at the invitation of the Prince Regent. The pair at Weston Park, for instance, was probably acquired by Orlando Bridgeman, 1st Earl of Bradford from Daguerre at this time (exhibited at Christie's London, *Patronage Preserved*, 3-20 January 1991, no. 49).



14

JOHANN BAPTIST LAMPI I (ROMENO 1751-1830 VIENNA)

Portrait of Countess Julia Potocka, née Lubomirska (1764-1794), half-length, in a blue cloak with a white fur collar, leaning on a pedestal

signed 'Lampi pinx' (lower right)
oil on canvas
31⅛ x 23⅞ in. (79 x 60.5 cm.)

£25,000-35,000 **$38,000-53,000**
€35,000-49,000

Julia Potocka, *née* Lubomirska, was a Polish noblewoman from an influential family dating back to the late 14th century. She was the wife of Jan Potocki (1761-1815), a celebrated ethnologist, adventurer and author. Her husband's constant travels and preoccupation with his books put a strain on their marriage and drove Julia into the arms of the national cavalry brigadier Eustachy Sanguszko, an affair that was notorious amongst their circle.

Famous in her own right, Julia Potocka was regarded as one of the most beautiful women of her age, so much so that she became known as 'Giulietta la bella'. It is, therefore, not surprising that Lampi painted two further versions of this portrait (Warsaw, National Museum and Lancut, Muzeum-Zamek); the present one is the only one, though, which is signed. The vitality of the likeness is due, in part, to Lampi's practice of painting the face from life. The sitter captures the viewer's gaze with eyes at once sultry and sorrowful, with a slight smile playing around her lips. A strikingly similar pose and attire can be seen in Lampi's portrait of the Baroness J.F. Nikolaj, now in the Belvedere, Vienna. Following a successful stint as the leading portrait painter at the court of Vienna under Maria Theresa of Austria, Lampi had been invited to Warsaw by the King of Poland, and stayed there from 1788 until 1791, when he was summoned to Russia by Catherine the Great. The present painting will have been executed in *circa* 1789, when he also portrayed her husband Jan Potocki (now Lancut, Muzeum-Zamek).

The Espírito Santo 'Pluvinet' Seat Furniture
lots 15-18





15

A SET OF FOUR LOUIS XVI GILTWOOD FAUTEUILS A LA REINE

BY LOUIS-MADELAINE PLUVINET, CIRCA 1780-1783

Each covered in crimson cut-velvet, the stiff leaf-carved frame flanked by fluted columns terminating in padded arms, above an entrelac-carved seat, on rosette-headed fluted tapering legs, stamped 'L.M. PLUVINET'

38 in. (96.5 cm.) high; 25½ in. (65 cm.) wide; 22 in. (56 cm.) deep (4)

£30,000-50,000 **$46,000-75,000**
€42,000-70,000

Louis-Madelaine Pluvinet, *maître* in 1775.

This elegant set of fauteuils à la reine is stamped by the Parisian menuisier en siège Louis-Madelaine Pluvinet, who established his own atelier in 1778. Sadly his career was extremely brief, as he died in 1783, placing this group of seat furniture firmly in the period 1775-83 (P. Lemonnier, 'Pluvinet, Menuisiers, deux dynasties de maîtres menuisiers en sièges', L'Estampille, April 1993, p. 67). A comparable suite with similarly entrelac-carved decoration, but with medallion backs, was sold anonymously at Ader-Picard-Tajan, Monaco, 17 March 1988, lot 47.



16

A PAIR OF LOUIS XVI GILTWOOD BERGERES

ATTRIBUTED TO LOUIS-MADELAINE PLUVINET, CIRCA 1780-1783

Each covered in crimson cut-velvet, the stiff leaf-carved frame terminating in padded arms, above an entrelac-carved seat, on rosette-headed fluted tapering legs, minor differences in carving between the two

38½ in. (98 cm.) high; 29 in. (74 cm.) wide; 28 in. (71 cm.) deep (2)

£20,000-30,000 **$31,000-45,000** **€28,000-42,000**







17

A LOUIS XVI GILTWOOD CANAPE

ATTRIBUTED TO LOUIS-MADELAINE PLUVINET, CIRCA 1780-1783

Covered in crimson cut-velvet, the padded back with acanthus-carved frame and scrolled padded arms, above an entrelac-carved seat, on rosette-headed fluted tapering legs

39 in. (99 cm.) high; 59 in. (150 cm.) wide; 28½ in. (73 cm.) deep

£15,000-25,000 **$23,000-38,000** **€21,000-35,000**

18

A SET OF FOUR LOUIS XVI GREY-PAINTED CHAISES

BY LOUIS-MADELAINE PLUVINET, 1780-1783

Each back and seat covered in crimson cut-velvet, within an entrelac-carved frame, on rosette-headed tapering fluted legs, stamped 'L.M. PLUVINET'

24½ in. (88 cm.) high; 19 in. (49 cm.) wide; 21 in. (53.5 cm.) deep (4)

£5,000-8,000 **$7,600-12,000** **€7,000-11,000**









19

A FRENCH SILK BROCADE CIRCULAR TABLE COVERLET

MID-19TH CENTURY, OF LOUIS XV STYLE
Woven with metal thread, the pattern depicting a vignette of a classical temple ruin surrounded by roses, made in sections
81 in. (206 cm.) diameter

£800-1,200 **$1,300-1,800**
€1,200-1,700

20

SOUTH GERMAN SCHOOL, *CIRCA* 1740

Saint John the Baptist

oil on canvas
23⅛ x 16⅛ in. (58.8 x 41 cm.)

£1,500-2,500 **$2,300-3,800**
€2,100-3,500

21

A SET OF SIX PORTUGUESE MAHOGANY CANED SIDE CHAIRS

LATE 19TH CENTURY
Each with pierced interlaced scroll back, on bobbin-turned legs with front pierced stretcher
32 in. (81 cm.) high; 18 in. (46 cm.) wide; 18 in. (46 cm.) deep (6)

£1,000-1,500 **$1,600-2,300**
€1,400-2,100



22

A PAIR OF FRENCH BRASS-MOUNTED MAHOGANY GUERIDONS

SECOND HALF 20TH CENTURY, OF LOUIS XV STYLE
Each circular mirrored top with pierced gallery, above an octagonal shaft on splayed legs
29 in. (47 cm.) high; 12½ in. (32 cm.) diameter (2)

£1,500-2,500 **$2,300-3,800**
€2,100-3,500



23

A LARGE EUROPEAN NEEDLEWORK CARPET

CIRCA 1900, POSSIBLY ARRAIOLOS, CENTRAL PORTUGAL
The charcoal black field with overall design of floral sprays set within a classical serpentine border, localised splitting and minor spots of wear or old moth damage, backed
23 ft. 6 in. x 13 ft. 2 in. (715 x 400 cm.)

£3,000-5,000 **$4,600-7,500**
€4,200-7,000



24

A PAIR OF LOUIS XV ORMOLU-MOUNTED BLACK AND GILT VERNIS MARTIN ENCOIGNURES

MID-18TH CENTURY
Each white-veined grey marble top, above a door enclosing two removable shelves, decorated with figures, trees and animals, the shaped angles on cabriole feet, probably re-mounted, two sabots lacking
35 in. (89 cm.) high; 29½ in. (57 cm.) wide; 21¼ in. (54 cm.) deep (2)

£4,000-6,000 **$6,100-9,000**
€5,600-8,400





25

TWO GERMAN MODELS OF BULLS

MARKED WITH PSEUDO MARKS, ALMOST CERTAINLY HANAU, LATE 19TH CENTURY

One gilt, the other with remains of gilding, each realistically modelled, the head as detachable cover, *each marked underneath foot,* on red velvet covered base

The bulls 13¼ in. (33.5 cm.) long

35 oz. 16 dwt. (1,114 gr.) (2)

£1,000-2,000 **$1,600-3,000**
€1,400-2,800



26

A PAIR OF FRENCH ORMOLU-MOUNTED PATINATED-BRONZE AND ROUGE GRIOTTE MARBLE GUERIDONS

MID-19TH CENTURY

Each later circular black slate top above a tapering support on scrolling lotus-cast tripartite base and a stepped plinth, originally conceived as candelabra

31⅞ in. (81 cm.) high; 11⅞ in. (30 cm.) diameter (2)

£6,000-10,000 **$9,100-15,000**
€8,400-14,000



27

A BLACK AND GILT-JAPANNED LOW TABLE

MODERN

The rectangular top decorated with flowers within a foliate border, above a pierced frieze, on square inscrolling feet

16 in. (40 cm.) high; 55 in. (140 cm.) wide; 27½ in. (70 cm.) deep

£1,000-1,500 **$1,600-2,300**
€1,400-2,100









28

CIRCLE OF JAKOB BOGDÁNI (EPERJES C. 1660-1724 LONDON)

A silver pheasant, a collared pratincole, a bare-faced curassow, a toucan and other birds in a landscape; A black-crowned night heron, a wattled curassow, a blue and yellow macaw and other birds in a landscape; A sulphur-crested cock-a-too, a parakeet, a scarlet macaw, chickens and other birds in a landscape; and A chocolate Indian runner duck, a red-masked parakeet, a yellow-nosed curassow, a white muscovy duck and a northern cardinal in a landscape

oil on canvas

the first and the fourth 60⅛ x 45.1/18 in. (152.7 x 114.5 cm.); and the second and the third 60 x 42¼ in. (152.4 x 107.3 cm.)

a set of four (4)

£30,000-50,000

$46,000-75,000

€42,000-70,000

PROVENANCE:

with W. M. Sabin and Sons, London; Christie's, London, 5 March 1954, lot 19 as 'J. Bogdani' (331 gns. to Appleby).



29

A POLYCHROME-PAINTED SILK FOUR-FOLD SCREEN

EARLY 20TH CENTURY
Each panel covered in cream silk decorated with Chinese figures
Each fold: 63 in. (160 cm.) high;
16 in. (40 cm.) wide

£1,000-1,500 **$1,600-2,300**
€1,400-2,100

30

A SUITE OF GREEN-PAINTED SEAT FURNITURE

LATE 19TH/EARLY 20TH CENTURY,
OF LOUIS XVI STYLE, POSSIBLY PORTUGUESE
Comprising a sofa and two bergeres, each with rectangular padded back, arms and seat, with squab cushions, covered in floral red cotton, the columnar arm supports above rosette-headed tapering fluted legs
The sofa: 33 in. (84 cm.) high;
74½ in. (189 cm.) wide;
35 in. (89 cm.) deep (3)

£1,200-1,800 **$1,900-2,700**
€1,700-2,500



31

A COLLECTION OF MILLEFIORI PAPERWEIGHTS

MID-19TH CENTURY AND LATER

Comprising: an example possibly by Bacchus, a Baccarat and a Clichy example, together with twenty-three further paperweights

The largest 3½ in. (9 cm.) wide;
the smallest 2 in. (5 cm.) wide (26)

£700-1,000 **$1,100-1,500**
€980-1,400



(part lot)

32

A LOUIS XVI BEECH CHILD'S CHAIR

LATE 18TH CENTURY

The back, seat and padded arms covered in close-nailed tapestry depicting a young boy, a cockerel and a fox, within a channelled frame, on turned tapering fluted legs; together with an Iberian gilt and polychrome-painted footstool, 19th century

The chair: 23 in. (59.5 cm.) high;
14¾ in. (37.5 cm.) wide;
12¾ in. (32 cm.) deep
The stool: 7½ in. (19 cm.) high;
12½ in. (32 cm.) square (2)

£800-1,200 **$1,300-1,800**
€1,200-1,700



32





33

FOLLOWER OF JEAN-BAPTISTE PILLEMENT

A shepherd and a washerwoman, by a stream, below architectural ruins

oil on panel
9⅞ x 7¾ in. (25.1 x 19.2 cm.)

£800-1,200 **$1,300-1,800**
€1,200-1,700

34

A NEAR PAIR OF LOUIS XV BEECH FAUTEUILS

MID-18TH CENTURY
Each with shaped back, seat and arms covered in yellow cut-velvet
38 in. (96 cm.) high; 26 in. (66 cm.) wide; 25 in. (64 cm.) deep (2)

£2,000-3,000 **$3,100-4,500**
€2,800-4,200





35

FOLLOWER OF JEAN-ANTOINE WATTEAU

Fête galante

oil on canvas
20¼ x 24¼ in. (51.4 x 61.4 cm.)

£3,000-5,000 **$4,600-7,500**
€4,200-7,000

EXHIBITED:
Lisbon, Ricardo do Espírito Santo Silva Foundation, *Jean Pillement 1728-1808, e o paisagismo em Portugal no século XVIII*, 1996, no. 73, as 'Pierre-Antoine Quillard'.



36

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD AND AMARANTH CARTONNIER-ON-STAND

THE CARTONNIER LATE 18TH CENTURY, THE BOXES PROBABLY BY FRANCOIS SUCHET, FIRST HALF 19TH CENTURY, THE STAND LATER
The pierced gallery above eight gilt-tooled leather *cartonnier* boxes, stamped 'SUCHET Cartonnier', on a later stand with leather-lined writing-slide and a drawer to each side, the border mounts later
55 in. (140 cm.) high; 36 in. (91.5 cm.) wide; 14 in. (36 cm.) deep

£6,000-10,000 **$9,100-15,000**
€8,400-14,000



37

A LATE LOUIS XV ORMOLU-MOUNTED MOTHER-OF-PEARL-INLAID TULIPWOOD, AMARANTH AND FRUITWOOD MARQUETRY COMMODE

BY ANDRE-LOUIS GILBERT, DATED 1772

The later breakfront rectangular *breche violette* marble top above two drawers inlaid *sans traverse* with classical ruins amidst trees, a river and a castle in the background, the sides inlaid with flowering vases, on cabriole legs terminating in scroll feet, signed 'GILBERT NO.3/A PARIS V 1772' and 'M.A./NO.3', partially re-mounted

34½ in. (88 cm.) high; 48 in. (122 cm.) wide; 24½ in. (62 cm.) deep

£30,000-50,000 **$46,000-75,000** **€42,000-70,000**

André-Louis Gilbert, *maître* in 1774.

This late Louis XV marquetry commode belongs to a small and important *ensemble* of pieces executed by André-Louis Gilbert. Together with other celebrated *ébénistes*, Gilbert made use of this type of *marqueterie à motif de ruines*, originally popularised by Giovanni Battista Piranesi (1720-1778) in his views of Rome. According to Geoffrey de Bellaigue, the pictorial and architectural marquetry panels on these pieces appear to have been made by one or a group of speciality *marqueteurs* who supplied furniture to Parisian *marchands-mercier* and *marchands-ébéniste*, including Léonard Boudin, Pierre Roussel, Nicolas Petit, Charles Topino, Christophe Wolff and of course André-Louis Gilbert (G. de Bellaigue, 'Ruins in Marquetry', *Apollo*, January 1968, pp.12-16 and G. de Bellaigue, 'Engravings and the French Eighteenth-Century Marqueteur', *Burlington Magazine*, May 1965, pp. 240-250 and July 1965, pp. 356-363).

Before becoming *maître* in 1774, Gilbert may have been apprenticed to Louis-Nöel Malle, a prominent cabinetmaker with a thriving operation on the Grand Rue du Faubourg-Saint-Antoine. Gilbert was listed as a worker in 1769 and possibly worked on this marquetry commode in that *atelier*, signing and dating his marquetry instead of stamping the commode. It was probably Malle's *atelier* where Gilbert's skill for producing furniture veneered in pictorial marquetry was honed, which formed such an important part of his later production (D. Dubon & T. Dell, *The Frick Collection, an Illustrated Catalogue, vol. V, Furniture, Italian & French*, New Jersey, 1992, pp. 359 & 371).

This example shares the same overall form and stylised inlay, including related riverbed, found on a commode by Gilbert sold at Tajan, Paris, 8 April 1990, lot 166 (illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIème siècle*, Paris, 1989, p. 359). Another similar commode attributed to Gilbert was formerly in the Collection of Ailsa Mellon Bruce and sold at Christie's, New York, 26 October 2001, lot 414. A further related example was sold anonymously at Christie's, London, 10 December 2009, lot 781.



(detail of signatures)





The Espírito Santo Chinese 'Hogarth' Bowl

"…. the next print that I engraved, was the Roast Beef of Old England, which took its rise from a visit I paid to France the preceding year. The first time an Englishman goes from Dover to Calais, he must be struck with the different face of things at so little distance. A farcical pomp of war, pompous parade of religion, and much bustle with very little business. To sum up all, poverty, slavery and innate insolence, covered with an affectation of politeness, give you even here a true picture of the whole nation; nor are the priests less opposite to those of Dover, than the two shores. The friars are dirty, sleek, and solemn; the soldiery are lean, ragged and tawdry; and as to the fishwomen - their faces are absolute leather. As I was sauntering about, and observing them near the Gate, which it seems was built by the English, when the place was in our possession, I remarked some appearance of the arms of England on the front. By this, and idle curiosity, I was prompted to make a sketch of it, which being observed, I was taken into custody; but not being prepared to cancel any of my sketches or memorandums, which were found to be merely those of a painter for his private use, without any relation to fortification, it was not thought necessary to send me back to Paris. I was only closely confined to my own lodgings, till the wind changed for England; where I no sooner arrived than I set about the picture, made the gate my back-ground, and in one corner introduced my own portrait, which has generally been thought a correct likeness, with the soldier's hand upon my shoulder. By the fat friar, who stops the lean cook, that is sinking under the weight of a vast sirloin of beef, and two of the military bearing off a great kettle of soup maigre, I meant to display to my own countrymen the striking difference between the food, priests, soldiers, etc. of two nations so contiguous, that in a clear day one coast may be seen from the other. The melancholy and miserable Highlander, browzing on his scanty fare, consisting a bit of bread and an onion, is intended for one of the many that fled from this country after the rebellion in 1745."

Taken from *Anecdotes of William Hogarth Written by Himself*, published by J. B Nichols & Son, London, 1833, pp. 62-63.



38

A VERY RARE AND IMPORTANT CHINESE *FAMILLE ROSE* 'THE GATE OF CALAIS' PUNCH BOWL

QIANLONG PERIOD, CIRCA 1750-1755

Very finely and delicately enamelled and gilt on each side, after a print by William Hogarth, with a scene showing the Gate of Calais on which the arms of France impaling those of England are reserved in cartouches; a cook in the foreground staggers under the weight of a joint of beef in his hands, watched by a plump friar and two soldiers, one an Irish mercenary holding a spoonful of soup, and the other a French soldier with a musket; to the left is a group of three fishwives amused by the human-like face of a large fish, with the artist behind them, and to the right lies a Scottish Highlander watching two men carrying a cauldron of soup; each scene is divided by grisaille and iron-red landscape vignettes and small floral cartouches, all reserved on a gilt scrolling foliage ground, the interior with a large floral spray below a border of linked gilt shells at the rim 16⅛ in. (40.8 cm.) diameter

£60,000-100,000 **$91,000-150,000**
€84,000-140,000





The painting entitled *O the Roast Beef of Old England ('The Gate of Calais'*) was painted in 1748 by William Hogarth (1697-1764), one of the greatest political satirists of the day, and is now in the Tate Britain, London. See above for Hogarth's notes of his visit to France in 1748, a version of which accompanied the prints, which were first published in March 1749 (see *Hogarth*, exhibition catalogue, The Tate Gallery, London, 2 December 1971 - 6 February 1972 by Lawrence Gowing, p. 58, and the oil painting as no. 136, p. 73). The painting, buying into the rampant anti-Gallic sentiment of the time, was a popular success. The huge side of beef, which bears an indistinct label inscribed *For Madm. Grandsire at Calais,* was destined for the Lion d'Argent, the English inn at Calais, to where Hogarth was sent following his release from prison and remained until he was able to return to London. The joint of beef is being enviously observed by the scrawny French soldiers, the Irish mercenary soldier, and the Jacobite figure to the right. It is also being poked by the only well-fed Frenchman in the scene, a plump friar. It is probably an engraving of March 1749, by C. Mosley and William Hogarth, which would have been sent to China for the Chinese artists to copy, which they did with great accuracy, leaving out only minor details such as the hand of the soldier on the artist's shoulder (here replaced by a halberd protruding from the side of the building). A small number of punch bowls copying different prints by Hogarth are also recorded, but these, like the present bowl, display exceptionally high quality enamelling.

This remarkable bowl would appear to be one of only two recorded. The other, possibly the pair to this bowl - but apparently with slight differences in the palette - was sold at Sotheby's London, 6 November 1973, lot 225. It was illustrated in *The Chinese Porcelain Company, A Dealer's Record 1985-2000,* New York, 2000, pp. 150-151, and is now in an American private collection.

A pair of punch bowls decorated with the same scene was ordered by Thomas Rumbold, who served in the East India Company, however he had the arms of France and England substituted for his own arms. One of these is in the Victoria & Albert Museum (see *Chinese Export Art and Design, The Victoria and Albert Museum,* ed. Craig Clunas, London, 1987, no. 55; and David S. Howard, *Chinese Armorial Porcelain*, London, 1974, pp. 366-367). The other bowl with Rumbold arms, originally in the collection of Mrs. Rafi Y. Mottahedeh, was sold Sotheby's New York, 27 January 1988, lot 436, and prior to that was sold at Christie's, 2 March 1976, lot 343. A large vase with the same scene and with the arms of France and England, from the collection of the late Nelson & Eloise Davis, was sold at Christie's New York, 23-24 January 2002, lot 126, and is now in a private collection, and is illustrated by Maria Antónia Pinto de Matos, *The RA Collection of Chinese Ceramics: A Collector's Vision,* London, 2011, pp. 214 - 216, no. 313; this vase was probably made a couple of decades after the punch bowls.



39

A CHINESE FAMILLE ROSE ARMORIAL SOUP-TUREEN, COVER AND STAND FOR THE FRENCH MARKET

QIANLONG PERIOD, CIRCA 1760

Of circular fluted form with arch handles and floral finial, enamelled and gilt on each side of the tureen and to one side of the stand with the arms of Jean-Louis Cottin accollé with Girardot de Chancourt, within foliage wreath borders

The stand 14 in. (35.5 cm.) wide (2)

£4,000-6,000 **$6,100-9,000**
€5,600-8,400

Jean-Louis Cottin (1735-1793), was Seigneur of Fieulaine, and with his father founded a very successful banking and trading business. He was one of eight bankers who Jacques Necker, Finance Minister to King Louis XVI, called on to balance the accounts of the *Caisse d'Escompte*. In 1755, he married Jeanne-Catherine Girardot de Chancourt. See Antoine Lebel, *Armoiries françaises et suisses sur la porcelain de Chine au XVIIIe siècle*, Brussels, 2009, p. 103. A wine cooler with these arms from the Helena Woolworth McCann Collection is in the Metropolitan Museum of Art, New York, illustrated by J. G. Phillips, *China-Trade Porcelain*, Cambridge, Mass., 1956, p. 96, pl. 23.

40

A CHINESE FAMILLE ROSE BOMBE COMMODE-FORM BOUGH POT

QIANLONG PERIOD (1736-1795)

Modelled after European faience originals, with moulded rococo decoration to suggest two long and two short drawers amongst scattered flowers at the front, the short sides with iron-red landscape vignettes, and the top with five circular apertures and a relief-moulded cluster of flowers

8½ in. (21.5 cm.) wide

£1,200-1,800 **$1,900-2,700**
€1,700-2,500



41

A CHINESE FAMILLE ROSE BOMBE COMMODE-FORM BOUGH POT

QIANLONG PERIOD (1736-1795)

Modelled after European faience originals, with moulded rococo decoration to suggest two long and two short drawers reserved on a blue cracked-ice-pattern ground, the sides with pink enamel landscape cartouches, and the top with five circular apertures and a cluster of relief-moulded flowers

8½ in. (21.5 cm.) wide

£1,200-1,800 **$1,900-2,700**
€1,700-2,500



42

TWO SIMILAR CHINESE FAMILLE ROSE ROCOCO-FORM SAUCE-TUREENS, COVERS, STANDS AND SPOONS

QIANLONG PERIOD, CIRCA 1755-1765

Both of ornately moulded shell form with scroll handles and berry finials, enamelled and gilt with stylised foliage motifs and floral sprays, one with an associated spoon

The stands 8⅞ in. (22.5 cm.) wide (2)

£7,000-9,000 **$11,000-14,000**
€9,800-13,000

It is rare to find tureens of this form complete with their spoon. Compare the closely related tureen, cover, stand and spoon, bearing the arms of Pedro III of Portugal, which is in the Castle of Queluz, and is illustrated by M. Beurdeley, *Porcelain of the East India Companies*, London, 1962, p. 71, colour plate XV, and p. 78, where the author suggests that the tureen was made to commemorate Pedro III's marriage to his niece in 1760. See also another tureen, very similar to those in the present lot but without spoon, from the Yves Maillié collection, *ibid.*, p. 176, cat. 119.



43

A SET OF THREE CHINESE FAMILLE ROSE 'MANDARIN-PATTERN' VASES

QIANLONG PERIOD, CIRCA 1770-1780

Each of flattened quatrelobed form, decorated with brightly enamelled panels of figures reserved on a seeded turquoise ground

11¼ in. (28.5 cm.) high (3)

£1,500-2,500 **$2,300-3,800**
€2,100-3,500



44

A CHINESE FAMILLE ROSE 'MANDARIN-PATTERN' VASE AND COVER

QIANLONG PERIOD, CIRCA 1770-1780

Brightly decorated with panels of figures reserved on a seeded white floral ground, with gilt branch handles and a seated boy finial on the cover

14 in. (35.7 cm.) high

£1,000-1,500 **$1,600-2,300**
€1,400-2,100





45



46

45

A CHINESE BLUE AND WHITE VASE, *YUHUCHUNPING*

LATE 18TH CENTURY

Painted in a dark cobalt blue in the Ming style with a wide band of lotus scroll, between bands of lappets and pendant trefoils
13½ in. (34.4 cm.) high

£2,000-3,000 **$3,100-4,500**
€2,800-4,200

A closely related vase was sold Christie's Hong Kong, 7 October 2014, lot 178.

46

A CHINESE BLUE AND WHITE GLOBULAR BOTTLE VASE

19TH CENTURY

Painted with scrolling camellia, the tall neck rising to a bulbous mouth painted as a lotus pod
16 in. (40.8 cm.) high, metal light fitting

£1,000-2,000 **$1,600-3,000**
€1,400-2,800

47

FOUR PAIRS OF CHINESE BLUE AND WHITE VASES

18TH AND 19TH CENTURY

Comprising a pair with flowers and rocks, Qianlong period (1736-1795); a pair with bands of stylised scrolling flowers and foliage, Kangxi period (1662-1722); a matched pair of double gourd vases, with apocryphal Xuande marks; and a pair with riverscapes and apocryphal Chenghua marks, the last two pairs 19th Century
from 10 in. (25.3 cm.) to 8½ in. (21.5 cm.) high
(8)

£2,000-3,000 **$3,100-4,500**
€2,800-4,200





48

A CHINESE BLUE AND WHITE LIBATION CUP

18TH CENTURY

The libation cup with a reticulated outer wall and a *chilong*-form handle to one side; together with four teabowls and five saucers with hunting scenes; and a sauce-boat after a European silver form

The libation cup 4½ in. (11.5 cm.) wide (11)

£1,200-1,800 **$1,900-2,700**
€1,700-2,500

PROVENANCE:
The libation cup: with Dinastia, Lisbon.



49

TWO CHINESE BLUE AND WHITE DEEP BEAKERS AND COVERS

KANGXI PERIOD (1662-1722)

One decorated in a vibrant cobalt blue with large flower blooms and foliage, associated cover; the other with fluted sides, with a dense pattern of floral sprays

11½ in. (29.2 cm.) high, and smaller (2)

£2,000-3,000 **$3,100-4,500**
€2,800-4,200

Beakers of this large size and with covers were discovered in the Vung Tao Cargo and were sold at Christie's Amsterdam, 7 & 8 April, 1992, lots 73 - 79. A similar beaker to the second in this lot, but without cover, is in the Helena Woolworth McCann Collection in the Metropolitan Museum of Art, and is illustrated by C. Le Corbeiller, *China Trade Porcelain: Patterns of Exchange*, New York, 1974, p. 27, no. 9, where the author suggests this shape is taken from a Delft adaptation of a glass original.



50

A MATCHED PAIR OF CHINESE BLUE AND WHITE BEAKER VASES

KANGXI PERIOD (1662-1722)

Each painted in a vibrant cobalt blue with two cartouches containing 'antiques', and fan-shaped panels depicting a lady in a garden, surrounded by lotus and peony sprays, the undersides with leaf marks

13¼ in. (33.6 cm.) high, and smaller (2)

£2,500-3,500 **$3,800-5,300**
€3,500-4,900









51

FIVE CHINESE BLUE AND WHITE MOON FLASKS

19TH CENTURY

The largest decorated with an equestrian scene and attendants carrying a banner to each side, surrounded by floral sprays, the base with an apocryphal Kangxi mark; three flasks with landscape scenes; the fifth with scrolling lotus from 12 in. (30.5 cm.) to 10 in. (25.4 cm.) high (5)

£2,000-3,000 **$3,100-4,500** **€2,800-4,200**

52

A CHINESE FAMILLE ROSE SPICE BOX AND COVER AND A PAIR OF SALTS

QIANLONG PERIOD (1736-1795)

The oval waisted spice box and cover with floral garlands and flower sprays, the interior divided into two compartments; the pair of oblong octagonal salts decorated with flowers

The spice box 4⅝ in. (11.7 cm.) long (3)

£1,000-1,500 **$1,600-2,300** **€1,400-2,100**

53

A CHINESE FAMILLE VERTE SHELL-SHAPED DISH AND ANOTHER IN BLUE AND WHITE

KANGXI (1662-1722) AND QIANLONG (1736-1795) PERIODS

The first lightly moulded and decorated with a quatrefoil motif flanked by peach blossom and magnolia branches; the second with a peony spray to the centre

The first 7 in. (17.8 cm.) long (2)

£800-1,200 **$1,300-1,800** **€1,200-1,700**

54

A CHINESE BRONZE AND CLOISONNE ENAMEL LARGE FIGURE ON A MULE

19TH CENTURY

The bearded elderly man wearing a cloak decorated with flowers and a hat decorated with dragons, the saddle-cloth with similar dragons, the bronze surface of the mule patinated to a rich chestnut colour, the underside with a mark reading *Da Ming bao long tang zhi*

22¼ in. (56.5 cm.) high

£2,500-4,000 **$3,800-6,000** **€3,500-5,600**





55

SPANISH SCHOOL, 17TH CENTURY

The Christ Child contemplating the cross, in a landscape, surrounded by garlands of flowers tied with bows and suspended by two eagles

oil on panel
13¾ x 19⅝ in. (34.9 x 49.8 cm.)

£800-1,200 **$1,300-1,800**
€1,200-1,700

56

SPANISH SCHOOL, EARLY 18TH CENTURY

The Christ Child seated on a rock in contemplation, surrounded by the instruments of the passion and cherubs

oil on canvas
23 x 16¾ in. (58.5 x 42.5 cm.)

£600-800 **$910-1,200**
€840-1,100

~57

A PAIR OF PORTUGUESE ORMOLU-MOUNTED ROSEWOOD, WALNUT AND FRUITWOOD CUBE PARQUETRY CONSOLE TABLES

THIRD QUARTER 18TH CENTURY
Each serpentine top above a drawer, on cabriole legs, re-mounted
29 in. (74 cm.) high; 36½ in. (93 cm.) wide; 21½ in. (55 cm.) deep (2)

£4,000-6,000 **$6,100-9,000**
€5,600-8,400





58

FOLLOWER OF CARLO MARATTA

The Madonna and Child with Saint Catherine of Siena, surrounded by putti

oil on canvas
25⅝ x 19¼ in. (65 x 49 cm.)

£1,500-2,500 **$2,300-3,800**
€2,100-3,500



59

ITALIAN SCHOOL, 18TH/19TH CENTURY, AFTER GIOVANNI DOMENICO TIEPOLO

The Lamentation at the foot of the Cross

black chalk
13⅞ x 16⅞ in. (35.4 x 43 cm.)

£500-800 **$760-1,200**
€700-1,100

PROVENANCE:
Rodolphe Kann.
Flury-Hérard (L. 1015), with his number 'No. 668'.
Pierre Geismar (L. 2078b).

A copy after the painting *The Lamentation at the foot of the Cross* by Giovannni Domenico Tiepolo (1727 - 1804) in The National Gallery, London (inv. G5589).

60

A PORTUGUESE MAHOGANY CANAPE

19TH CENTURY, OF LOUIS XV STYLE
The serpentine channelled frame on eight cabriole legs
40 in. (102 cm.) high; 72 in. (183 cm.) wide;
26½ in. (68 cm.) deep

£1,000-1,500 **$1,600-2,300**
€1,400-2,100



61

A PORTUGUESE GILTWOOD MIRROR

MID-18TH CENTURY

The shaped rectangular plate within a foliate-carved frame and headed by scrolling foliate ornament

68 in. (173 cm.) high; 33½ in. (85 cm.) wide

£3,000-5,000 **$4,600-7,500**
€4,200-7,000

PROVENANCE:
With Christian Jose Vicente, Lisbon, Portugal.

This mirror and console table (lot 62), reflect the richness of the artistic production for the court and aristocracy following the economic prosperity in Portugal during the reign of King John V (1706-1750). Resulting mainly from the successful trade of goods, such as gold and diamonds brought from Brazil, this wealth certainly influenced the lavish style of furniture produced around the mid-18th century. Stylistically, they are not dissimilar from carved and giltwood examples produced in Italy during the same period. This *rocaille* style continued to be favoured and reached its apogee under the reign of King Joseph I (1750-1777).

Various related mirrors and consoles are conserved at the Fondation Ricardo Do Espirito Santo Silva in Lisbon and are illustrated in A. De Brethencourt & F. Jardim de Oliveira, *Ricardo do Espirito Santo Silva Foundation*, Lisbon, 1995, p. 70 and F. Castro Freire, *Mobiliario*, Lisbon, 2002, vol. 2, pp. 245-247 (inv. 284 and 800).



62

A PORTUGUESE GILTWOOD CONSOLE TABLE

MID-18TH CENTURY

The *pink breccia* marble top above a pierced frieze, on cabriole legs joined by an X-shaped stretcher, inscribed in black ink '*joal**?' and with paper label 'CHRISTIAN JOSE VICENTE R. DE S. BENTO 19, LISBOA, PORTUGAL' to the underside of the marble

34 in. (86 cm.) high; 35½ in. (90 cm.) wide; 18 in. (46 cm.) deep

£3,000-5,000 **$4,600-7,500**
€4,200-7,000

PROVENANCE:
With Christian Jose Vicente, Lisbon, Portugal.







63

GEORGE MORLAND (LONDON C. 1763-1804)

A man on horseback, out shooting with pointers, in a wooded landscape, a cottage beyond

signed 'G. Morland' (lower right)
oil on panel
12⅛ x 15¼ in. (30.8 x 38.8 cm.)

£4,000-6,000 **$6,100-9,000**
€5,600-8,400

PROVENANCE:
Mrs. Donatti.
with Davis, London; Christie's, London, 19 March 1954, lot 120, as 'G. Morland' (62 gns. to Appleby).

64

FOLLOWER OF JACOB DUCK

An amorous couple smoking and drinking in a tavern interior, other figures beyond

oil on panel
15¼ x 11¾ in. (38.8 x 29.8 cm.)

£1,000-1,500 **$1,600-2,300**
€1,400-2,100

PROVENANCE:
Mrs Arents, 820 Fifth Avenue, New York, and by descent to her son, George Arents; Parke-Bernet, New York, 15-19 February 1949, second session, lot 372.

65

WILLIAM GOUW FERGUSON (SCOTLAND C. 1633-AFTER 1695)

A partridge and other birds on a stone ledge, with hunting paraphernalia

signed 'WG Ferguson.f.' ('WG' linked, centre, on the ledge)
oil on canvas
25⅞ x 21⅜ in. (65.7 x 54.3 cm.)

£6,000-8,000 **$9,100-12,000**
€8,400-11,000

We are grateful to Fred Meijer of the RKD, The Hague, for confirming the attribution, on the basis of photographs. A characteristic work of the early output of the artist, he notes that it can be dated to the 1660s, as it shows the strong influence of Melchior d'Hondecoeter's early still-lives of game.



66

A PAIR OF LOUIS XV BEECH CANED FAUTEUILS

BY GEORGES JACOB, MID-18TH CENTURY

Each cartouche-shaped moulded back and seat on cabriole legs, stamped 'G.IACOB' and with intertwined mark 'SVAD', one inscribed in black ink '*48*', with later blue cotton squab cushions, minor differences in carving and construction
40 in. (102 cm.) high; 23 in. (58.5 cm.) wide;
20¾ in. (53 cm.) deep (2)

£2,000-3,000 **$3,100-4,500**
€2,800-4,200

Georges Jacob, *maître* in 1765.



Georges Jacob was one of the most celebrated and prolific *menuisiers*, whose workshop flourished in the second half of the 18th century. Although recognised mainly for his beautifully carved neo-classical furniture, he did produce some furniture in the Louis XV style early in his career, such as this pair of *fauteuils en cabriolet canne*. A set of ten similar *fauteuils* by Georges Jacob sold from a private collection at Christie's, New York, 20 May 2008, lot 294. One of a pair of very similar *fauteuils* is also illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIème siècle*, Paris, 1989, p. 410.



The Espírito Santo Collection of Works by Pillement
lots 67-76





(detail of lot 72)

JEAN-BAPTISTE PILLEMENT

The following group of works by Jean-Baptiste Pillement (1728-1808) consists of fifteen paintings, drawings and pastels from various periods and in different techniques, offering a great overview of the artist's *oeuvre*. The ensemble was formed by Ricardo Espírito Santo Silva, Ana Maria's father. Though Ricardo's collection focused on decorative arts, he did also show great interest in the drawings of the French-born Pillement, which likely stemmed from the fact that the artist had an important influence on the applied arts in Portugal. This is clearly noticeable, for example, in the ceramics produced by the Lisbon based factory Real Fabrica da Louça (M. Gordon-Smith, *Pillement*, Krakow, 2006, pp. 319-333). Besides ceramics, Pillement's fanciful rococo and *chinoiserie* images where used for all kinds of other objects including wallpaper, furniture and textiles.

Pillement's career was unusually cosmopolitan. He started travelling when he was only seventeen years old and continued moving around Europe throughout his life. After a *sojourn* in Spain, he moved to Lisbon in 1750 where he received an offer from Abbot de Mendonça, then Secretary of State, to become the First Painter to the King. However, Pillement's urge to travel was so strong that he declined the offer. Instead, he continued his peripatetic career, moving on to London, then Italy, Vienna, Poland and France before paying a second visit to the Iberian Peninsula in 1780. He stayed there for nine years before returning to France.

During his time in Portugal, Pillement executed some of his largest and most ambitious works. The two large pastels, dated 1782, offered in lot 70, are amongst the greatest examples from this period. The use of pastel enabled Pillement to capture both the coolness of a misty morning or the warmth of a sunset with exceptional subtlety. The two energetic landscapes Pillement executed ten years later, in 1792, are fine examples of Pillement's more dramatic style (lot 71), while works such as *A gypsy family by a pond* and *A herdsman in a rocky river landscape* (lot 73) are more intimate than his large pastels. The group also offers two drawings depicting *chinoiserie* designs in the rococo style for which Pillement is so well known (lot 74).

The overall quality of this group reflects the connoisseurship of the collector who brought them together over half a century ago.





67

67

JEAN-BAPTISTE PILLEMENT (LYON 1728-1808)

A rocky landscape with herdsmen by a river; and A stormy seascape with a shipwreck

signed and dated 'Pillement 1804' (1) and 'Jean Pillement 1804' (2)
pastel laid down on canvas
12¼ x 15¼ in. (31 x 39 cm.)
a pair (2)

£5,000-8,000 **$7,600-12,000**
€7,000-11,000

EXHIBITED:
Lisbon, Ricardo do Espírito Santo Silva Foundation, *Jean Pillement 1728-1808, e o paisagismo em Portugal no século XVIII*, 1996, no. 21 (1) and 35 (2).



68

68

JEAN-BAPTISTE PILLEMENT (LYON 1728-1808)

Figures on a bridge in a storm

pastel laid down on canvas
16⅞ x 21 in. (42.7 x 53.5 cm.)

£10,000-15,000 **$16,000-23,000**
€14,000-21,000

EXHIBITED:
Lisbon, Ricardo do Espírito Santo Silva Foundation, *Jean Pillement 1728-1808, e o paisagismo em Portugal no século XVIII*, 1996, no. 38.



69

69

JEAN-BAPTISTE PILLEMENT (LYON 1728-1808)

A winter river landscape with peasants gathering wood, a hamlet beyond

signed and dated 'Pillement 1805'
pastel laid down on canvas
18⅞ x 23 in. (48 x 58.5 cm.)

£7,000-10,000 **$11,000-15,000**
€9,800-14,000

EXHIBITED:
Lisbon, Ricardo do Espírito Santo Silva Foundation, *Jean Pillement 1728-1808, e o paisagismo em Portugal no século XVIII*, 1996, no. 37.



70

JEAN-BAPTISTE PILLEMENT (LYON 1728-1808)

A view of the river Tagus with fisherfolk on the shore, and a tower beyond; and A rocky river landscape at sunset with shepherds and shepherdesses with their flock

signed and dated 'J [ean] Pillement / 1782' and 'Jean Pillement / 1782'
pastel laid down on canvas
26½ x 37½ in. (67.4 x 95.5 cm.) a pair (2)

£40,000-60,000

$61,000-90,000
€56,000-84,000

EXHIBITED:
Lisbon, Ricardo do Espírito Santo Silva Foundation, *Jean Pillement 1728-1808, e o paisagismo em Portugal no século XVIII*, 1996, nos. 18 and 22.



These two exceptionally large pastels were made in 1782 during Pillement's second stay in Portugal, a period that is generally regarded as the peak of his career. It is during this stay that Pillement successfully added maritime pastels and paintings to his repertoire. These maritime pastels, such as the present one, show the influence of French artists such as Claude-Joseph Vernet (1714-1789) and 17th-century Dutch landscape painters.

In the 1780s Pillement executed several views of the river Tagus and, like many subjects treated by the artist, these views often show similar compositions with the use of the same elements in different works. Another pastel, showing a very similar view of the river in reverse, was at Christie's, London, 7 July 2000, lot 100. Pillement also made a number of works using similar compositions with a rocky river landscape; for example the present landscape is closely comparable to *Paysage de montagne: sur une route, un homme sur un âne* in the Museé du Louvre, Paris (inv. RF29472, M. Gordon-Smith, *Pillement*, Krakow, 2006, p. 270, no. 265).







72

71

JEAN-BAPTISTE PILLEMENT (LYON 1728-1808)

Peasants doing laundry along the river, a towered house beyond; and A mountainous river landscape with herdsmen and their flock

signed and dated 'Jean Pillement / 1792'
pastel
17¾ x 23½ in. (45 x 59 cm.) a pair (2)

£15,000-20,000 **$23,000-30,000**
€21,000-28,000

EXHIBITED:
Lisbon, Ricardo do Espírito Santo Silva Foundation, *Jean Pillement 1728-1808, e o paisagismo em Portugal no século XVIII*, 1996, nos. 19-20.

72

JEAN-BAPTISTE PILLEMENT (LYON 1728-1808)

A wooded landscape with herdsmen by a stream

signed and dated 'Jean Pillement / 1792' (lower left)
oil on canvas, unlined
17¾ x 26⅛ in. (44.5 x 66.5 cm.)

£15,000-20,000 **$23,000-30,000**
€21,000-28,000

EXHIBITED:
Lisbon, Ricardo do Espírito Santo Silva Foundation, *Jean Pillement 1728-1808, e o paisagismo em Portugal no século XVIII*, 1996, no. 6.

Jean-Baptiste Pillement's debt to the 17th-century Dutch Italianates is evident here in both the figure of the departing herdsman and in the sunlit palette. The work is a fine example of the artist's accomplished rendering of light and atmosphere and can be compared to *Herdsmen and Cattle at a Stream* in the Liechtenstein Collection, Vienna.







73

73

JEAN-BAPTISTE PILLEMENT (LYON 1728-1808)

A gypsy family by a pond; and A herdsman in a rocky river landscape

signed 'Jean Pillem [...]' (1) and 'Pillement / 3, D, la, Ro,' (2)
black chalk and pastel, partial brown framing lines
13 x 18¾ in. (33 x 47.9 cm.) a pair (2)

£5,000-8,000 **$7,600-12,000**
€7,000-11,000

EXHIBITED:
Lisbon, Ricardo do Espírito Santo Silva Foundation, *Jean Pillement 1728-1808, e o paisagismo em Portugal no século XVIII*, 1996, nos. 24-5.

74

JEAN-BAPTISTE PILLEMENT (LYON 1728-1808)

Two studies of chinoiseries with flowers and rocaille

black chalk
14½ x 9¾ in. (37 x 25 cm.) a pair (2)

£800-1,200 **$1,300-1,800**
€1,200-1,700

75

JEAN-BAPTISTE PILLEMENT (LYON 1728-1808)

A mountainous landscape with peasants near a river and a house beyond

signed and dated 'J. P. Lan 1802'
graphite and black chalk, black chalk and pencil framing lines
9¾ x 14¾ in. (24.2 x 37.8 cm.)

£1,000-1,500 **$1,600-2,300**
€1,400-2,100

Pillement executed an unsigned copy after the present drawing dated 'Le 26 Dec [embre] 1805' (see M. Gordon-Smith, *Pillement*, Krakow, 2006, pp. 304-305, no. 313).



74



75



76

JEAN-BAPTISTE PILLEMENT (LYON 1728-1808)

A rocky coastal landscape with shipwrecked figures in a storm, the masts of the ship beyond

oil on canvas
21⅝ x 31½ in. (55 x 80 cm.)

£15,000-20,000 **$23,000-30,000** **€21,000-28,000**

EXHIBITED:
Lisbon, Ricardo do Espírito Santo Silva Foundation, *Jean Pillement 1728-1808, e o paisagismo em Portugal no século XVIII*, 1996, no. 34.

The frequency with which the theme of the shipwreck recurs in Jean-Baptiste Pillement's *oeuvre* demonstrates his enduring fascination with the subject. It also indicates his apparent familiarity with the *Englishman*, Edmund Burke's enormously influential 1757 thesis on the sublime. Burke promoted among his contemporaries an interest in the power and violence of nature, which he encapsulated in his definition of the sublime as 'everything which is terrible in some way'. The present work would seem to date from Pillement's Portuguese period and bears a strong similarity to paintings such as *The Tempest. Scene of Shipwreck and Survivors on a Rocky Shore* in the Musée des Arts Décoratifs, Lyon.



(part)

77

A GROUP OF CHINESE FAMILLE ROSE INITIALLED WARES

QIANLONG (1736-1795) AND JIAQING (1796-1820) PERIODS

Comprising a basket and stand with the initials JAAS in blue enamel within elaborate gilt and enamelled surrounds, the basket with gilt 'corn sheaf' handles; a larger stand of similar form, decorated with a cluster of flowers, all Jiaqing period; and a group of fourteen cups and thirteen saucers with the initials EJA, Qianlong period

The stand with basket 9⅜ in. (23.8 cm.) wide, the other stand 11 in. (28 cm.) wide (29)

£1,500-2,000 **$2,300-3,000** **€2,100-2,800**



79

A CHINESE FAMILLE ROSE MEISSEN-STYLE BOUGH-POT AND COVER

QIANLONG PERIOD (1736-1795)

Finely enamelled and gilt with *deutsche Blumen* over a moulded basket-weave ground, with gilt entwined strap handles, the cover with five circular apertures

7⅜ in. (18.5 cm.) high

£800-1,200 **$1,300-1,800** **€1,200-1,700**





78

A PAIR OF CHINESE FAMILLE ROSE LARGE WINE COOLERS

QIANLONG PERIOD (1736-1795)

Each sturdily potted with arch handles and foliate moulded rim, brightly enamelled with floral clusters and smaller scattered sprigs

10¼ in. (26 cm.) across the handles (2)

£1,500-2,500 **$2,300-3,800** **€2,100-3,500**



80

A CHINESE FAMILLE ROSE OVAL TUREEN-STAND FOR THE FRENCH MARKET

QIANLONG PERIOD, CIRCA 1765-1770

With foliate moulded rim, decorated with a bouquet of flowers at the centre within foliage wreath bands, a similar bouquet, later decorated in Europe, at the border

13½ in. (34.4 cm.) wide

£800-1,200 **$1,300-1,800** **€1,200-1,700**

Visit www.christies.com for additional information on this lot



81

A FRUITWOOD OCCASIONAL TABLE

LATE 18TH/EARLY 19TH CENTURY, POSSIBLY PORTUGUESE

The oval top above pierced vase-shaped end-supports, joined by an undertier and stretcher

20 in. (71 cm.) high; 23¾ in. (60.5 cm.) wide; 15⅞ in. (39.5 cm.) deep

£700-1,000 **$1,100-1,500**
€980-1,400

~82

A PORTUGUESE GILT-BRONZE-MOUNTED ROSEWOOD, SYCAMORE AND MARQUETRY GUERIDON

SECOND HALF 18TH CENTURY

The oval top inlaid with a scholar's desk beneath draped curtains, the frieze inlaid with hanging swag and fitted with a drawer, on cabriole legs joined by a kidney-shaped undertier inlaid with a teapot, books and vase

28½ in. (73 cm.) high; 25 in. (64 cm.) wide; 17¾ in. (45 cm.) deep

£2,000-3,000 **$3,100-4,500**
€2,800-4,200





82 (top)



82

83

AN ORMOLU-MOUNTED SATINWOOD GAMES TABLE

MID-19TH CENTURY, POSSIBLY PORTUGUESE

The hinged folding top enclosing a later green baize surface and compartment, on a tapering square shaft and splayed legs with paw-feet and casters

30¼ in. (77 cm.) high; 36 in. (91.5 cm.) wide; 36 in. (91.5 cm.) open

£700-1,000 **$1,100-1,500**
€980-1,400



84

A CHINESE HEXAGONAL GILT-DECORATED JARDINIERE AND STAND

LATE 18TH CENTURY

Two sides reserved with floral roundels, the other sides with gilt floral sprays, all below a classical border suspending garlands, repeated on the stand, and all on a soft coral ground
The stand 9⅞ in. (25 cm.) wide

£600-1,000 **$910-1,500** **€840-1,400**

85

A TURKISH CARPET

20TH CENTURY

Of Melas design, good pile, stained
10 ft. 8 in. x 6 ft. 11 in. (324 x 209 cm.)

£700-1,000 **$1,100-1,500** **€980-1,400**



86

A PAIR OF DEHUA BLANC-DE-CHINE GROUPS OF GUANYIN AND CHILD

KANGXI PERIOD (1662-1722)

The seated Immortals, representing the goddess of mercy, each modelled with a child on her lap, with two dragons emerging from her rocky pedestal flanked by acolyte figures
15¼ in. (38.8 cm.) high (2)

£1,000-2,000 **$1,600-3,000**
€1,400-2,800



~87

A PAIR OF PORTUGUESE ROSEWOOD, SATINWOOD, FRUITWOOD AND MARQUETRY CONSOLE TABLES

CIRCA 1800

Each inlaid overall with floral marquetry, the top centred by a flowerhead, above a conformingly-decorated frieze and pinecone apron, on square tapering legs, originally conceived as a card table
30½ in. (77.5 cm.) high; 32¼ in. (82 cm.) wide; 14¼ in. (36.5 cm.) deep (2)

£4,000-6,000 **$6,100-9,000**
€5,600-8,400

A comparable shaped games table to this pair of consoles, which were in fact originally conceived as games tables, can be found in the Espirito Santo Silva Foundation, Lisbon and is illustrated in A. de Brethencourt & F. Jardim de Oliveira, *Ricardo do Espirito Santo Silva Foundation*, Lisbon, 1995, p. 83 and F. Castro Freire, *Mobiliario*, Lisbon, 2002, vol. II, pp. 208-209 (inv. 325).





88

A NEAR PAIR OF LOUIS XV ORMOLU-MOUNTED TULIPWOOD, SATINE AND FRUITWOOD MARQUETRY TABLES A ECRIRE

ONE BY JEAN-PIERRE DUSAUTOY, THE OTHER ATTRIBUTED TO JEAN-PIERRE DUSAUTOY, MID-18TH CENTURY

Each oval white marble top with pierced three-quarter gallery above a frieze drawer and leather-lined slide, on cabriole legs joined by a kidney-shaped undertier, one on casters, one stamped 'I.P.DUSAUTOY', the other indistinctly stamped, both stamped 'JME', some mounts associated

29 in. (74 cm.) high; 22 in. (56 cm.) wide; 16 in. (41 cm.) deep (2)

£30,000-40,000 **$46,000-60,000**
€42,000-56,000

Jean-Pierre Dusautoy, *maître* in 1779.

Inspired by the *oeuvre* of his contemporary, Roger Vandercruse, *dit* Lacroix (RVLC), Jean-Pierre Dusautoy is recorded as having worked for the *tapissier* Bonnemain, as well as for the *marchand-ébéniste* Nicolas Lannuier. He seems to have specialised in the production of small *tables ambulantes* and of this group, only a small selection of those with a white marble top and distinctive kidney-form stretcher have passed through the auction rooms. One pair sold from a private collection (Le Pavillon Chougny) at Christie's, London, 9-10 December 2004, lot 363 (£35,850), and were possibly those sold anonymously at Sotheby's, New York, 4 May 1989, lot 342 and at Ader Picard, Paris, 10 June 1966, lot 110.

Further related tables by Dusautoy include that supplied to Marie-Antoinette and recorded in the Prison du Temple, from whence it passed to Madame Vincent (sold at Ader Picard Tajan, Paris, 15 April 1989, lot 155, FF 480,000); another in the Rijksmuseum, Amsterdam; another in the Wrightsman Collection (F.J.B. Watson, *The Wrightsman Collection*, Fribourg, 1966, vol. I, pp. 276-7, no. 138); and another illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, p. 292. Further examples were sold anonymously at Christie's, London, 14 June 1990, lot 105 and 13 June 1991, lot 83, as well as at Sotheby's, Zurich, 10 December, 1997, lot 806 (SFR 103,100).





89 (part)

~89

A COLLECTION OF SCENT-FLASKS, SCENT-BOTTLES AND GOLD ETUIS

Comprising: thirty-two glass scent-flasks of varying sizes; one gold-mounted and three silver-mounted glass scent-bottles; one silver scent-bottle chased with rural scenes and with applied gold foliage; two gold propelling pencils set with bloodstone matrices; two small ivory boxes; two Swiss enamelled gold etuis and two French gold etuis, one with the charge and decharge marks of Julien Alaterre, and engraved with a coat-of-arms on the matrix

7¼ in. (18.7 cm.) long and smaller (45)

£2,000-3,000 **$3,100-4,500**
€2,800-4,200

90

A GROUP OF SILVER SNUFF-BOXES AND A SILVER-MOUNTED ETUI

CIRCA 1800

Including: three silver snuff-boxes, one boldly chased with a marriage scene on the cover, one cartouche-shaped and chased with putti within *rocaille* scrolls and one pocket-shaped with vertical chasing, and a silver-mounted shagreen *etui*

4 in. (10.5 cm.) wide and smaller (4)

£600-800 **$910-1,200**
€840-1,100



91



90

~91

A GROUP OF SEVEN TORTOISESHELL BONBONNIERS

PROBABLY PARIS, CIRCA 1780

Each circular, the covers of six each set with a portrait miniature within a gold or gilt-metal frame, one set with an ivory portrait medallion of a couple in profile, carved in low relief, within a gilt-metal frame

3¾ in. (9.2 cm.) diameter and smaller (7)

£800-1,200 **$1,300-1,800**
€1,200-1,700

~92

A GROUP OF TORTOISESHELL SNUFF-BOXES AND ETUIS

PROBABLY PARIS, CIRCA 1800

Including: four blonde tortoiseshell bonbonniers, one set with a portrait miniature and one with an enamel plaque: two snuff-boxes, one set with an Italian micromosaic plaque of a seated dog, the other with vari-colour gold *piqué* floral spray; two *etuis*, one with gold *piqué* stars, one set with a mother-of-pearl cartouche within *piqué* border

3¼ in. (8.5 cm.) long and smaller (8)

£800-1,200 **$1,300-1,800**
€1,200-1,700





~93

A GROUP OF BONBONNIERS AND SNUFF-BOXES

CIRCA 1820 AND LATER

Including: three tortoiseshell bonbonniers, two set with miniatures and one set with an openwork gold plaque depicting a naval scene; an Italian modern enamelled gold compact, the cover set with paste stones within applied and chased gold borders; a French gold pocket-shaped snuff-box with chased foliate borders; and a mother-of-pearl patch-box

3 in. (7.8 cm.) diameter and smaller (6)

£800-1,200 **$1,300-1,800**
€1,200-1,700

The Espirito Santo Collection of Works by Brenna
lots 94-98



94

VINCENZO BRENNA
(FLORENCE 1745-1820 SAINT PETERSBURG)

Two capricci with figures in classical gardens surrounded by a decorative border

black chalk, pen and grey and brown ink, watercolour, heightened with white, the borders in body colour
17¼ x 14½ in. (44 x 36.7 cm.) each a pair (2)

£8,000-12,000 **$13,000-18,000**
€12,000-17,000









95

VINCENZO BRENNA (FLORENCE 1745-1820 SAINT PETERSBURG)

A view of the Arch of Constantine; and A view of a Roman arch, both surrounded by a decorative border

the first signed 'V. BRENNO.ROMANUS.FECIT.' and inscribed 'CAES.COSTANTINI.AUG. TRIUMPHALEM.MONUME.'
traces of black chalk, pen and grey ink, watercolour, the decorative borders in bodycolour
15⅞ x 20⅜ in. (40.3 x 51.7 cm.) each a pair (2)

£7,000-10,000 **$11,000-15,000**
€9,800-14,000





96

VINCENZO BRENNA (FLORENCE 1745-1820 SAINT PETERSBURG)

A capriccio with the Mausoleum of Augustus; and A capriccio with Hadrian's Circus and Mausoleum, both surrounded by a decorative border

signed 'VINCENTIUS.BRENNO.ROMANUS' and inscribed 'AUG.CAES. MAUSOLEUM. / IUXTA.ANTIQUA.DELINEATIO'; signed 'VINCENTIUS.BRENNO. ROMANUS' and inscribed 'ANTIQUAE.URBIS. / ADRIANI.CIRCHUS.ET.MOLEM.'
traces of black chalk, pen and grey ink, watercolour, the decorative borders in bodycolour
15⅞ x 19⅞ in. (40.3 x 50.5 cm.) each a pair (2)

£7,000-10,000 **$11,000-15,000**
€9,800-14,000







97

VINCENZO BRENNA
(FLORENCE 1745-1820 SAINT PETERSBURG)

Three classical capricci with Roman architecture surrounded by a decorative border

traces of black chalk, pen and grey ink, watercolour, with white heightening, the decorative borders with bodycolour
Two 19½ x 14 in. (49.5 x 35.5 cm.);
one 16⅛ x 37¾ in. (41 x 37.6 cm.) (3)

£6,000-9,000 **$9,100-14,000**
€8,400-13,000





98

VINCENZO BRENNA (FLORENCE 1745-1820 SAINT PETERSBURG)

Two classical capricci with Roman architecture surrounded by a decorative border

one signed 'V. Brenin [?] / 1783'
traces of black chalk, pen and grey ink, watercolour, with white heightening, the decorative borders with bodycolour
21⅞ x 16¾ in. (55.5 x 42.2 cm.) each a pair (2)

£6,000-9,000 **$9,100-14,000**
€8,400-13,000



99

A DIRECTOIRE ORMOLU AND PATINATED-BRONZE MANTEL CLOCK

CIRCA 1795-1800

The case with a figural scene of a mother and two children, the enamel dial signed '*a Paris*', above a rectangular case flanked by Egyptian herms, on bow-fronted rectangular base and toupie feet, bearing false stamp 'THOMIRE A PARIS', the twin barrel movement with silk suspension and countwheel strike on bell

16 in. (41 cm.) high; 12½ in. (30.5 cm.) wide; 6 in. (15 cm.) deep

£2,500-4,000 **$3,800-6,000**
€3,500-5,600



100

A PAIR OF FRENCH ORMOLU, BRONZE AND WHITE MARBLE TWO-LIGHT CANDELABRA

19TH CENTURY

Each with a figure of a putto holding two torches, on a circular plinth and square base

16¼ in. (41 cm.) high (2)

£2,500-4,000 **$3,800-6,000**
€3,500-5,600

Visit www.christies.com for additional information on this lot.

101

A LOUIS XVI GREY-PAINTED BED

THE HEAD AND FOOTBOARDS LATE 18TH CENTURY

Each acanthus-carved toprail above fluted sides terminating in tapering fluted feet, the side rails later

50 in. (127 cm.) high; 46½ in. (118 cm.) wide; 85½ in. (217 cm.) deep

£2,000-4,000 **$3,100-6,000**
€2,800-5,600





102

A EUROPEAN NEEDLEWORK CARPET

POSSIBLY ARRAIOLOS, CENTRAL PORTUGAL, CIRCA 1920

In the style of Robert Adam, the beige field containing a series of neo-classical floral panels, within a mint green border of stylised flowers and vines, scattered light surface marks, overall good condition

17 ft. 4 in. x 10 ft. 10 in. (527 x 329 cm.)

£4,000-6,000

$6,100-9,000

€5,600-8,400



103

A BIEDERMEIER ORMOLU-MOUNTED BURR-ELM SETTEE

CIRCA 1830

The tablet back above two outscrolled armrests and a yellow cotton-covered seat

29½ in. (57 cm.) high; 52¾ in. (134 cm.) wide; 20 in. (51 cm.) deep

£2,000-3,000 **$3,100-4,500** **€2,800-4,200**





104

A PAIR OF FRENCH BRASS-MOUNTED MAHOGANY AND BURR-WALNUT GUERIDONS

20TH CENTURY, OF LOUIS XV STYLE, POSSIBLY PORTUGUESE

Each oval white marble top with pierced gallery, above a frieze drawer and kidney-shaped undertier, on turned tapering feet

29¼ in. (74 cm.) high; 16 in. (40.5 cm.) wide; 12 in. (30.5 cm.) deep (2)

£800-1,200 **$1,300-1,800** **€1,200-1,700**



105

A GERMAN BRASS-MOUNTED WALNUT COMMODE

MID-18TH CENTURY

The shaped top above three long drawers, on bracket feet

32 in. (81 cm.) high; 43¼ in. (110 cm.) wide; 22½ in. (57 cm.) deep

£1,500-2,500 **$2,300-3,800** **€2,100-3,500**



106

A PAIR OF GILT-METAL TWIN-BRANCH SWAN WALL-LIGHTS

FIRST HALF 20TH CENTURY
Wired for electricity
16 in. (41 cm.) high (2)

£1,000-1,500 **$1,600-2,300**
€1,400-2,100

A similar wall-light, but with a single light held in the swan's beak, is in the Ricardo Do Espirito Santo Silva Fondation collection, Lisbon (ref. 376).



107

TWO MEISSEN (OUTSIDE DECORATED) MODELS OF SWANS

19TH CENTURY, BLUE CROSSED SWORDS MARKS, ONE WITH CANCELLATION MARK, INCISED 'E.98.' TO ONE AND 'E.08.' TO THE OTHER
Each naturalistically modelled after originals by *J.J. Kändler*
15 in. (38.2 cm.) high, and smaller (2)

£4,000-6,000 **$6,100-9,000**
€5,600-8,400





108

A LOUIS XVI ORMOLU AND PORCELAIN-MOUNTED MAHOGANY SECRETAIRE A ABATTANT

BY CASPAR SCHNEIDER, CIRCA 1780-90, THE PORCELAIN PLAQUES ENGLISH, MID-19TH CENTURY

The pierced galleried white marble top above a frieze drawer and fall-front, enclosing a red cut-velvet writing-surface, six drawers and four compartments, the rounded rectangular porcelain plaque depicting a flower and fruit-filled basket, above a pair of doors enclosing a shelf, with further oval porcelain plaques, flanked by fluted rounded angles and panelled sides, stamped twice 'CASPAR SCHNIEDER' and 'JME', the porcelain plaques later inset

53½ in. (136 cm.) high; 33 in. (84 cm.) wide; 15¼ in. (39 cm.) deep

£25,000-40,000 **$38,000-60,000** **€35,000-56,000**

PROVENANCE:

Almost certainly acquired by Baron Mayer Amschel de Rothschild for Mentmore Towers, Buckinghamshire.

Thence by descent through his daughter, Hannah, to the Earl of Rosebery at Mentmore and offered Christie's London, 4 May 1939, lot 114 (illustrated).

Caspar Schneider, *maître* in 1786.

Born in Augsburg, Schneider moved to Paris at an unknown date after working as a *ouvrier libre laborer* in the Faubourg-Saint-Antoine during the 1780s. One of his earliest recorded commissions was for the Royal Garde-Meuble when he supplied a '*secretaire même proportion qu'un fait par M. Riesener...*' with mounts by Thomire in October of 1785. This early documented commission demonstrates Schneider's conscious emulation and imitation of the designs of the elder Riesener's *oeuvre*, which paralleled in many ways those of Weisweiler.

Only very few cabinet-makers were commissioned by the Parisian *marchands-mercier* Poirier and Daguerre to supply porcelain-mounted furniture, and principal among them were Adam Weisweiler and Martin Carlin. It is therefore significant to note that Schneider, upon the death of Martin Carlin in 1785, soon married his widow, Marie-Catherine, giving him control of his late master's *atelier* (see A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 419). Significantly, Schneider inherited his master's relationship with the *marchand-mercier* Dominique Daguerre, for whom he is known to have both finished incomplete Carlin pieces with as well as supplied newly-made furniture to order.

Schneider produced, or modified, a number of porcelain-mounted pieces, such as the exquisite Sèvres-mounted jewel-coffer, which was executed by Carlin and modified by Schneider for the Duke and Duchess the Sachsen-Teschen, and was sold from the di Portanova Collection at Christie's, New York, 2 November 2000, lot 200 ($1,546,000). Another example is the Sèvres-mounted *secretaire a abattant* from the Rothschild Collection, which sold at Christie's, New York, 11 December 2014, lot 46 ($100,000).



(open)



Illustration from the Earl of Rosebery sale, Christie's London, 4 May 1939, lot 114





109

AFTER JEAN-JACQUES HAUER (FRENCH, 1751-1829)

Louis XVII of France being taken away from his mother Marie Antoinette, 3 July 1793

with signature and dated 'Hauer 1824' (lower centre)
oil on canvas
12⅝ x 9⅝ in. (32 x 24.5 cm.)

£1,200-1,800 **$1,900-2,700**
€1,700-2,500

The present painting is a copy after a painting by Jean-Jacques Hauer in the collection of the Musée de la Ville de Paris, Musée Carnavalet, Paris.



~110

A PAIR OF BRASS-INLAID MAHOGANY OBELISKS SET WITH EIGHT PORTRAIT MINIATURES ON IVORY

THE MINIATURES 18TH/19TH CENTURY, THE OBELISKS EARLY 20TH CENTURY

Each obelisk set with four miniatures, including a portrait miniature of Marie Leszczynska (1703–1768), Queen Consort of France 1725-1768 seated in day dress, the portrait of Marie Leszczynska surrounded by 46 paste stones; *together with* a portrait miniature of a pensive young lady in white, resting her head in her hand and tending to the fire of love, inscribed *'DOUX SOUVENIR / TIENS MOI LIEU D'ESPÉR […]'* and bearing signature *'Sené'*, after Louis Sené (Swiss, 1747-1804); two further portrait miniatures of gentlemen with white neck cravats one by N. Freund (French, fl. c. 1815-1818), signed and dated *'Freund / pinxit / 1809,'* the other *'Dujou f 1793'*

Each: 17 in. (43 cm.) high (2)

£3,000-5,000 **$4,600-7,500**
€4,200-7,000

Marie Leszczynska married Louis XV (1710-1774) in 1725. This portrait miniature is after a full scale work by Jean-Marc Nattier (1685-1766) now at the Château de Versailles, which became the most famous image of the Queen and was copied many times.

A work by Sené in a private collection, from which the current example derives was exhibited Geneva, Musée Historique de Lousanne, *100 Ans de Miniatures Suisses, 1780-1880,* 1999, no. 39. Another was sold Sotheby's, London, 11 February 1999, lot 160.



111

A PAIR OF LOUIS PHILIPPE ORMOLU AND PATINATED BRONZE FOUR-LIGHT CANDELABRA

SECOND QUARTER 19TH CENTURY

Each with a classically draped figure on a reeded column and square base

19¼ in. (49 cm.) high; 7¾ in. (19.5 cm.) diameter (2)

£1,500-2,500 **$2,300-3,800**
€2,100-3,500



112

FOLLOWER OF NORBLIN DE LA GOURDAINE

Fête galante

oil on canvas

8⅞ x 8⅞ in. (22.5 x 22.5 cm.)

£1,500-2,500 **$2,300-3,800**
€2,100-3,500



113

A LOUIS XVI BEECH FAUTEUIL

BY MICHEL GOURDIN, LATE 18TH CENTURY

Carved overall in stiff-leaf and acanthus, on turned fluted feet, upholstered in *gros* and *petit-point* needlework with interlaced initials 'JVB', stamped three times 'M. GOURDIN', previously decorated

39.5 in. (100 cm.) high; 26 in. (66 cm.) wide; 23 in. (59 cm.) deep

£2,500-4,000 **$3,800-6,000**
€3,500-5,600

Michel Gourdin, *maître* in 1752.



114

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BUREAU A CYLINDRE

BY JEAN-FRANCOIS LELEU, CIRCA 1770-80

The later white marble top with three-quarter gallery, the roll top fitted with two large compartments over four small drawers and a pull-out leather-lined writing-slide, the central hinged ratcheted slope with later gilt-tooled coat-of-arms of Marie Antoinette, Queen of France and Navarre, above two short drawers, on square-sectioned tapering fluted legs and ormolu caps, stamped 'J.F. LELEU'

45 in. (115 cm.) high; 46 in. (117 cm.) wide; 27 in. (69 cm.) deep

£25,000-40,000

$38,000-60,000

€35,000-56,000



The later gilt-tooled coat-of-arms of Marie Antoinette, Queen of France and Navarre

Jean-François Leleu, *maître* in 1764.

The number of recorded *bureaux à cylindre* by Leleu is small. In 1772 Leleu delivered to the Prince de Condé, his foremost patron in the following years, a small example in the neo-classical style. Another, more elaborately decorated, bureau was delivered to the prince in 1779 (sold Sotheby's, Monte Carlo, 16 June 1990, lot 943) of which a second version was formerly in the Collection of Barons Nathaniel and Albert von Rothschild, sold Christie's London, 8 July 1999, lot 206 (£441,500).

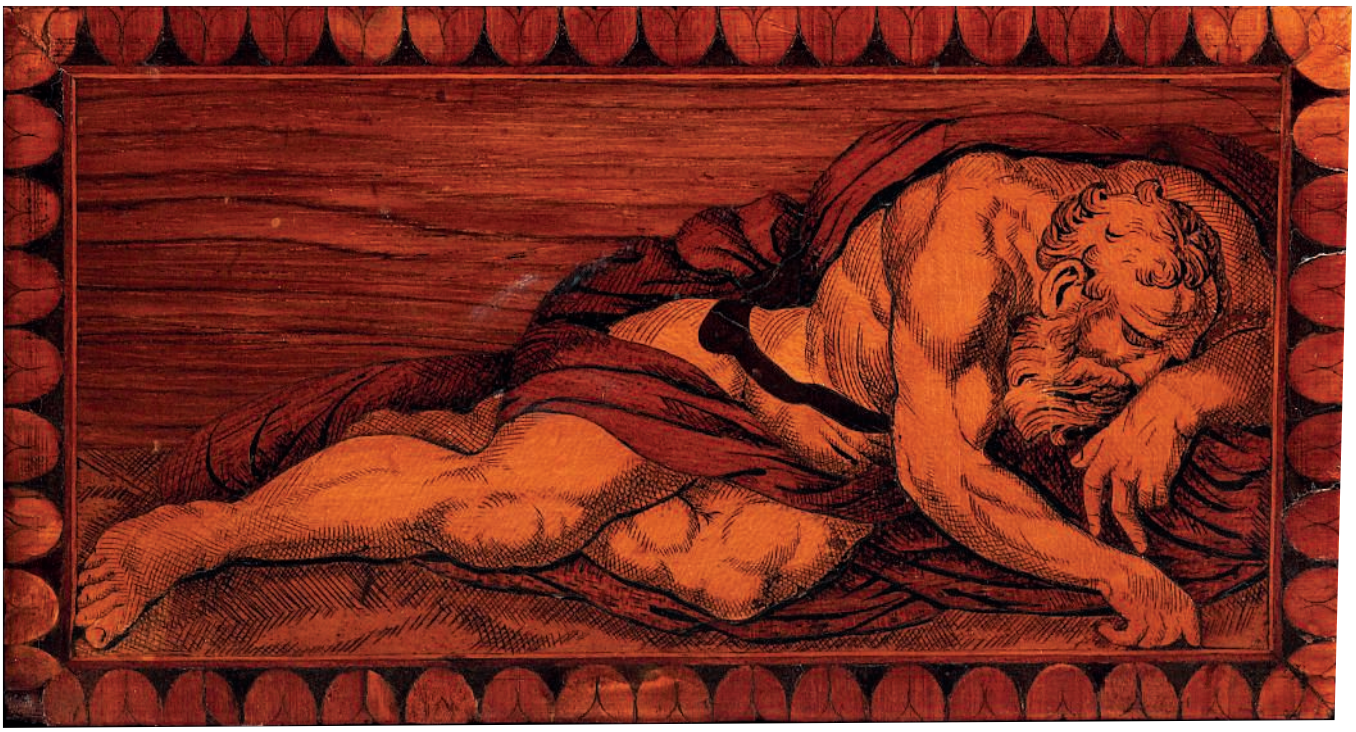
A further very closely-related example is in the collection of the Rijksmuseum in Amsterdam (inv. no. BK-14854). With the exception of the boxwood-inlaid trellis pattern parquetry and the detailed corner mounts, the model is identical. Another example, with tambour cylinder and circular feet, was sold from the Wildenstein Collection, Christie's London, 20 June 1985, lot 88 (£42,000).

The bureau's inventive locking mechanism, operating with a single key, bears witness to Leleu's training in Jean-François Oeben's (1721-1763) workshop. After the early death of his master, Leleu hoped to be entrusted with the running of the workshop, but was superseded by Jean-Henri Riesener (1734-1806), another of Oeben's assistants. Riesener married Oeben's widow and went on to become the court *ébéniste* of Louis XVI and Marie-Antoinette. Leleu left the workshop, became *maître-ébéniste* in 1764 and set up on his own. He attracted a grand and fastidious *clientele*, notably the duc d'Uzès, baron d'Ivry, Ange-Laurent Lalive de Jully and the prince de Condé to whom he delivered several sumptuous and celebrated pieces of furniture for the palais de Bourbon and the château at Chantilly in 1772 and 1773 (see S. Eriksen, *Early neo-classicism in France*, London, 1974, pp. 79-81, figs. 127-130; A. Pradère, *Les ébénistes Français de Louis XIV à la Révolution*, Paris, 1989, pp. 338-340, figs. 396 and 397).



The bureau by Leleu in the Rijksmuseum, Amsterdam (inv. no. BK-14854) © Rijksmuseum, Amsterdam





FRANCESCO ABBIATI

The inclusion of classical figures taken directly from, or inspired by, antique Roman wall paintings and marble friezes relates to the *oeuvres* of the renowned cabinet-maker, Giusepe Maggiolini (1738-1814), and the lesser-known but highly accomplished cabinet-maker and *intarsiatore*, Francesco Abbiati (active 1780-1800). Abbiati, originally from Mondello near Lake Como in Lombardy, worked at the courts of both Naples and Madrid, where he moved in 1791. There are very few recorded pieces signed by Abbiati. One sold anonymously at Christie's, New York, 23 November 2010, lot 274 and another is in the J. Paul Getty Museum, Los Angeles (G. Wilson & C. Hess, *Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum*, Los Angeles, 2001, pp. 210-211, cat. 421).

Despite all existing signed works by Abbiati being table tops, two further pieces from private collections have been attributed to him by Mario Tavella based on their similarities to the Getty example - one is a secretaire and the other is this poudreuse (M. Tavella, 'Additions to the Oeuvre of Francesco Abbiati', *Furniture History Society*, vol. XXXVIII, 2002, pp. 97-98). It is documented that Abiatti produced lavishly inlaid chests of drawers as well as tables, characterised by sliding fall-fronts and concealed compartments although, unfortunately, no examples have yet been identified.

While his contemporary Maggiolini is generally better known, Abbiati is now justly celebrated for his use of marquetry depicting Greek figures, his controlled and geometric style, in both form and design, and his mechanical devices - all of which are present on this poudeuse (*ibid*, p. 97).







115

A NORTH ITALIAN WALNUT, AMARANTH AND FRUITWOOD MARQUETRY POUDREUSE

ATTRIBUTED TO FRANCESCO ABBIATI, LOMBARDY, CIRCA 1790

Inlaid overall with classical motifs, flowerheads, geometric and foliate bands and Grecian masks, the rectangular hinged top depicting Venus, Cupid and an attendant flanked by profile reliefs of Roman Caesars, enclosing a hinged central mirror flanked by four compartments, above two drawers inlaid with classical reclining figures, on square tapering legs

29¾ in. (75.5 cm.) high;
34¾ in. (88.5 cm.) wide;
18½ in. (74 cm.) deep

£8,000-12,000 **$13,000-18,000**
€12,000-17,000

LITERATURE:

M. Tavella, 'Additions to the Oeuvre of Francesco Abbiati', *Furniture History Society*, vol. XXXVIII, 2002, pp. 97-107.



116

A PAIR OF ITALIAN WALNUT, AMARANTH AND FRUITWOOD MARQUETRY CONSOLE TABLES

ATTRIBUTED TO FRANCESCO ABBIATI, LOMBARDY, CIRCA 1790
Each D-shaped top above a central drawer, inlaid overall with classical motifs, flowerheads and Grecian masks, designed with interlocking lopers to join together as a single table
28¾ in. (73 cm.) high; 17½ in. (45 cm.) wide;
15 in. (38 cm.) deep (2)

£3,000-5,000 **$4,600-7,500**
€4,200-7,000





117

A NORTH ITALIAN WALNUT, AMARANTH AND FRUITWOOD MARQUETRY FAUTEUIL DE BUREAU

19TH CENTURY, IN THE MANNER OF FRANCESCO ABBIATI
Inlaid overall with classical motifs, flowerheads, geometric bands and Grecian masks, the rounded tablet backrest and arms above a circular seat, later made en suite with lots 115 & 116
31 in. (79 cm.) high

£2,000-3,000 **$3,100-4,500**
€2,800-4,200

118

AN ENGLISH 18-INCH LIBRARY GLOBE

W. & T.M. BARDIN, CIRCA 1807
The cartouche inscribed *'To the Rt Honorable SIR JOSEPH BANKS, BART. K.B. President of the Royal Society This New British Terrestrial Globe* [...]*Additions to 1807 Is respectfully Dedicated by his most obedient h'ble servants W. & T.M. Bardin'*, comprised of twelve hand-coloured engraved gores and two polar calottes, supported in graduated brass meridian ring mounted in mahogany stand bearing calendrical horizon ring
40 in. (102 cm.) high

£3,000-5,000 **$4,600-7,500**
€4,200-7,000

119

A PORTUGUESE SILVER INKSTAND

APPARENTLY UNMARKED, CIRCA 1800

Oblong with canted corners and pierced gallery, on four pad feet, the detachable cylindrical pounce pot and inkwell flanking bell, with associated glass liner

9 in. (22.8 cm.) long

26 oz. 16 dwt. (833 gr.)

£700-1,000 **$1,100-1,500** **€980-1,400**



119



120

120

A PORTUGUESE SILVER INKSTAND

LISBON, CIRCA 1800, MAKER'S MARK ?JS

Oblong on four paw feet, with two ink bottles, flanking a central pounce pot and bell together with a snuffer tray, *Lisbon, circa 1800*, and an associated pair of snuffers, *mark of Antonio Joaquim Antunes Ribeiro, Lisbon, second quarter 19th century, tray and inkstand marked on base, snuffers marked on handle*

The first, 6½ in. (16.5 cm.) wide

18 oz. 2 dwt. (563 gr.) (3)

£1,500-1,800 **$2,300-2,700** **€2,100-2,500**



121

A COLONIAL BRASS-MOUNTED SATINWOOD CYLINDER BUREAU

EARLY 19TH CENTURY, POSSIBLY BRAZILIAN

The roll top enclosing a fitted interior with six drawers and pull-out green leather writing-surface, on lion's mask-headed turned tapering legs with casters

45 in. (114 cm.) high; 36¾ in. (93.5 cm.) wide; 24¼ in. (61.5 cm.) deep

£2,500-4,000 **$3,800-6,000** **€3,500-5,600**



122

A SOUTH EUROPEAN CUT-GLASS AND MOULDED-GLASS FIVE-LIGHT CHANDELIER

19TH CENTURY, POSSIBLY PORTUGUESE

Overall hung with facetted drops and beads, the baluster-shaped central shaft issuing the central corona, wired for electricity, losses and replacements

45 in. (114 cm.) high;
23 in. (58.5 cm.) diameter

£3,000-5,000 **$4,600-7,500**
€4,200-7,000

123

A SET OF TWELVE MAHOGANY DINING-CHAIRS

20TH CENTURY, POSSIBLY PORTUGUESE

Each with curved and banded tablet back and on circular sabre legs; together with a pair of settees en suite

32 in. (81.5 cm.) high;
the settees 46 in. (117 cm.) wide;
23¼ in. (59 cm.) deep (14)

£2,500-3,000 **$3,800-4,500**
€3,500-4,200



(part lot)

~124

A ROSEWOOD-BANDED SATINWOOD EXTENDING DINING-TABLE

LATE 19TH/EARLY 20TH CENTURY, POSSIBLY PORTUGUESE

The rectangular top above a central pedestal on four splayed feet, and on four folding legs, all on casters, with two additional leaves

29¼ in. (74 cm.) high;
103½ in. (263 cm.) wide, extended;
47½ in. (120 cm.) deep

£1,500-2,500 **$2,300-3,800**
€2,100-3,500











125

A LOUIS XVI SILVER SUGAR-BOWL, COVER AND STAND

MARK OF JEAN JOSEPH BEAUDET, PARIS, 1786
Shaped oval, the openwork sides pierced with bacchanalian figures and pendant cartouches, detachable cover with strawberry finial, the stand with beaded border, the bowl and stand each engraved twice with a coat-of-arms below a coronet; together with a Louis XVI silver mustard-pot and cover, *mark of Nöel Neusécourt, Paris, 1783*, cylindrical with hinged cover, the sides pierced with foliage and putti supporting a cartouche engraved with initials, each with blue glass liner, *each marked underneath and inside cover the first also marked under stand, each further marked with the decharge of Henry Clavel II and Jean François Kalendrin*
the sugar-bowl stand, 10 in. (25.4 cm.) wide
33 oz. 19 dwt. (1,055 gr.) (2)

£4,000-6,000 **$6,100-9,000**
€5,600-8,400

126

A PAIR OF FRENCH SILVER DOUBLE SALT-CELLARS

MARK OF PAILLARD FRERES, PARIS,
SECOND HALF 19TH CENTURY
Each oval and with openwork sides, pierced with pendant foliage and putti supporting cartouches, with later blue glass liners, the central tapering handle with ball finial, *each marked underneath*
6¼ in. (15.9 cm.) wide
8 oz. 8 dwt. (262 gr.) (2)

£700-1,000 **$1,100-1,500**
€980-1,400

127

A WILLIAM IV OLD SHEFFIELD PLATE EPERGNE

CIRCA 1830
The baluster stem decorated with scrolls and foliage supporting central openwork bowl and four detachable scroll arms with conforming decoration on square base with incurved corners, each with cut glass bowl; together with a pair of Victorian silver plated coasters each shaped circular, with openwork sides and turned wood bases
the epergne, 17 in. (43.2 cm.) high (3)

£1,500-2,000 **$2,300-3,000**
€2,100-2,800

128

A CHANNEL ISLANDS SILVER CHRISTENING-CUP

MARK OF ROBERT BARBEDOR, JERSEY AND GUERNSEY, CIRCA 1700

Tapering cylindrical, the lower body part-fluted and engraved with dots and initials ALG, scroll side handles, *marked beneath the rim*

2 ¾ in. (7 cm.) high

3 oz. 14 dwt. (114.6 gr.)

£2,000-3,000 **$3,100-4,500**
€2,800-4,200

R. Mayne, *Channel Islands Silver*, Oxford, 1985, p. 31, fig. 18, records a small group of known objects by this maker dating from c. 1677-1704, including two 'Guernsey-type christening cups, unusual fluting on bowl', comparable to the present example. Barbedor seems to have migrated to the Channel Islands from Paris after entering a mark in there in 1644. His greatest known work is the 'Dumaresq Punch bowl' of *circa* 1680 (sold Christie's London, 25 June 1975, lot 113).





129

A GERMAN SILVER TEAPOT

MARK OF JOHANN DAVID ROTHE, HAMBURG, CIRCA 1790, LATE 18TH CENTURY

Oval, the sides engraved with pendant foliage and vacant navette cartouches, with openwork gallery, the detachable cover with vase shaped finial; together with a Portuguese silver sugar-vase and cover, Lisbon, late 18th century, maker's mark indistinct, fluted below a band of bright engraved decoration, detachable cover with vase shaped finial, *each marked on foot rim*

the teapot, 5¾ in. (14.7 cm.) high

35 oz. 2 dwt. (1,091 gr.) (2)

£800-1,200 **$1,300-1,800**
€1,200-1,700

~130

A GEORGE III SILVER TEA URN

MARK OF ANDREW FOGELBERG AND STEPHEN GILBERT, LONDON, 1789

Vase-shaped and partly-fluted on square pedestal foot, with two leaf-capped reeded handles, the spool-shaped cover detachable acanthus bud finial, the spout with ivory tap, later-engraved twice with a coat-of-arms, *marked underneath and on cover bezel*

22 in. (56 cm.) high

gross weight, 95 oz. 18 dwt. (2,983 gr.)

£3,000-5,000 **$4,600-7,500**
€4,200-7,000





131

A GROUP OF THREE SILVER AND METALWARE COW CREAM JUGS

VARIOUS DATES AND MAKERS

Each realistically modelled, comprising: one textured with hair, stamped '925', another with English import marks for London 1897 and Portuguese example, Lisbon, 1886-1938, together with a fourth plated example

the first, 5½ in. (14 cm.) long (4)

£800-1,200 **$1,300-1,800** **€1,200-1,700**

132

THREE EDWARD VII SILVER PIN-CUSHIONS

ONE 1907, VARIOUS MAKERS, BIRMINGHAM TWO 1909

The first in the form of a shoe, the second, a roller skate, the third a camel, together with a vesta case modelled as a cockerel's head, its beak releasing a spring-action hinged cover with striker, another vesta case in the form of a pig, its underside with applied striking plate, six boxes each in the form of a shell, two parcel-gilt articulated fish with coloured glass eyes, fifteen various models of animals and seven miniature musical instruments (30)

£300-500 **$460-750** **€420-700**

133

A GROUP OF CONTINENTAL AND ENGLISH SCENT-BOTTLES, PILL-BOXES AND VESTA-CASES

Including: a scent bottle of fluted baluster form, possibly Maltese, prick-engraved with initials, a silver-gilt combination vinaigrette and scent bottle, chased with festoons, engraved with initials and dated 1831, three vinaigrettes each with silver-gilt grille, *two by Joseph Willmore, Birmingham*, twelve various pill boxes, one Dutch example in the form of a tricorn hat, a snuff-box with incuse maker's mark only, engraved 'Alessandro', six vesta-cases, eight scent-bottles, four whistles, two miniature French wine-tasters and a miniature wine funnel, *London, 1889*, five thimbles and various other objects of vertu

gross weight 29 oz. 9 dwt. (916 gr.) (60)

£500-700 **$760-1,100** **€700-970**



132 (part lot)



133 (part lot)



134 (part lot)

134

A GROUP OF SIX SILVER AND METALWARE COW CREAM JUGS

VARIOUS DATES AND MAKERS

Each realistically modelled, comprising: one *with import marks for Arthur Graf, London, 1906*; a German example, *by Neresheimer, Hanau, late 19th/early 20th century*; another with ruby glass eyes, *stamped '800';* a small example, *mark of IF & Son, stamped '925* STERLING'; a modern Dutch example with ruby glass eyes and another similar *stamped '800'* (6)

£600-800 **$910-1,200** **€840-1,100**

135

TWO CONTINENTAL SILVER COW CREAM JUGS

WITH ENGLISH IMPORT MARKS FOR LONDON, 1898 AND 1962

Each realistically modelled, the first set with red glass eyes; together with an Indian silver model of a cow on oblong base; a continental vesta case in the form of a cow, *import marks for London, 1976*, with hinged cover; and an unmarked miniature model of a cow on a grassy mound

The first, 5¼ in. (13.4 cm.) long (5)

£600-800 **$910-1,200** **€840-1,100**



135 (part lot)



136

A PORTUGUESE SILVER BASKET

MARK OF JOAO RAMOS ORTIZ, LISBON, CIRCA 1810

Oval and with pierced sides and swing handle, *marked on rim*

12¼ in. (31 cm.) wide

29 oz. 17 dwt. (928 gr.)

£700-1,000 **$1,100-1,500** **€980-1,400**



137

A GROUP OF CONTINENTAL OPAQUE WHITE GLASS

LATE 18TH CENTURY AND LATER

Variously painted with bouquets and flowers, comprising: A desk set, a pair of small two-handled footed flattened-baluster-vases, a pair of waisted vases with flared frilled rims, a jar and cover, a large stand, a beaker decorated with bouquets, six small goblets in sizes, a small saucer, a footed-vase decorated with a band of pink roses, flowers and leaves and one footed case decorated with a band of green leaf sprays and pink flowers, together with one bottle-vase decorated in sepia with deer in a landscape, a coffee-cup decorated in gilt with a coat-of-arms, a flared beaker painted with a woman in a landscape

The bottle-vase 6⅞ in. (17.6 cm.) high (20)

£1,000-1,500 **$1,600-2,300** **€1,400-2,100**



138

A PAIR OF GERMAN SILVER SAUCEPANS AND COVERS

MARK OF GUSTAV FRIEDRICH GERICHT, AUGSBURG, 1802

Each circular, with part-fluted detachable cover, the fluted finial on leaf calyx, and with facetted wood handle, one engraved with the arms of the Royal House of Saxony, *each marked underneath and on cover bezel*

8 in. (20.3 cm.) diameter

gross weight, 100 oz. 16 dwt. (3,136 gr.) (2)

£3,000-5,000 **$4,600-7,500** **€4,200-7,000**

Marc Rosenberg notes that Gustav Friedrich Gericht registered two marks. His first mark GF above G in a trefoil was seen on three silver chafing dishes of 1802 in the Silberkammer Darmstadt. Works by Gericht in the collection of the Grand Dukes of Saxe-Altenburg were exhibited at the Decorative Arts Museum Leipzig, 1897, cat. no. 84 and 85 (M. Rosenberg, *Der Goldschmiede Merkzeichen*, Frankfurt, 1922, p. 327, no. 1021 and 1022).

139

F. GERAND
(FRENCH, 19TH CENTURY),
AFTER LOUIS-LÉOPOLD BOILLY

Le jeu de billard

signed 'F. Gerand' (lower right); with inscription in Cyrillic on the reverse
oil on canvas
22½ x 32 in. (57.1 x 81.3 cm.)

£2,000-3,000 **$3,100-4,500**
€2,800-4,200

The present painting is a copy after a painting by Louis-Léopold Boilly in the Hermitage Museum collection, Saint Petersburg.





140

A GEORGE III-STYLE MAHOGANY DISPLAY CABINET

CIRCA 1900, POSSIBLY PORTUGUESE
The rectangular top above an acanthus-decorated frieze centred by an urn and flanked by ram's heads, above two glazed panelled doors decorated with swags and medallions, enclosing four adjustable shelves, fitted for electricity
91 in. (231 cm.) high; 61½ in. (156 cm.) wide; 15½ in. (39.5 cm.) deep

£2,000-3,000 **$3,100-4,500**
€2,800-4,200



(part lot)

141

A GROUP OF TOY MINIATURES

Including: an 18th century Dutch example of a whippet and its dog house, *mark of Hendrik Duller, Amsterdam, 1791*; a German example of a travelling elf, *Hanau, early 20th century, with import marks for Berthold Muller, London, 1908*; modern Dutch examples including two men carrying a pile of stones, another of a windmill, two with street performers, and another of a camera man; and a number of other examples including a Chinese export model of a fisherman
The first, 2½ in. (6.4 cm.) long (20)

£700-1,000 **$1,100-1,500**
€980-1,400



(part lot)

142

A GROUP OF ENGLISH AND CONTINENTAL SILVER TOY MINIATURE FURNITURE

Including: a console table, *Birmingham, 1903*; a side chair and matching table, *Birmingham, probably 1901*; a canapé probably German, *stamped '800'*; a small footstool, *Hanau, with London import marks* (20)

£300-500 **$460-750**
€420-700



(part lot)

143

A LARGE GROUP OF ENGLISH AND CONTINENTAL TOY MINIATURE TABLEWARE

Including: a three-piece fluted tea service, *Birmingham, 1907*; a modern Dutch tray with scroll borders; fifteen pepperettes; five chamber candlesticks; three candlesticks; four pairs of salts and a quantity of cups, saucers, goblets and flatware (130)

£400-600 **$610-900**
€560-840



(part lot)

144

A GROUP OF CONTINENTAL AND CHINESE EXPORT TOY MINIATURE CARRIAGES, RICKSHAWS AND BOATS

Including: a carriage drawn by four horses with modern Dutch import mark; six Chinese export rickshaws; a trolley car; a tandem; sailing boats and a Venetian gondola (40)

£500-700 **$760-1,100**
€700-970





145

A PORTUGUESE SILVER COFFEE-POT

PORTO, CIRCA 1780, UNIDENTIFIED MAKER'S MARK MHP CONJOINED

Part-fluted, the hinged cover with a vase-shaped finial, with wood handle; together with a similar teapot, *unidentified maker's mark FG, Porto, circa 1780* and a sugar-vase, *Porto, circa 1780, maker's mark rubbed, each marked on foot rim*

the coffee pot, 13 in. (33 cm.) high
gross weight 81 oz. 3 dwt. (2,524 gr.) (3)

£1,000-1,500 **$1,600-2,300**
€1,400-2,100



146

A GEORGE II SILVER COFFEE-POT

LONDON, CIRCA 1750, MAKER'S MARK WORN

Pear-shaped, on spreading foot, with ebonised wood handle, the hinged cover with a pineapple finial; together with a French silver hot milk-jug, *maker's mark JLG only, struck three times, possibly that of Joseph-Louis Gautier, Paris, early 19th century,* pear-shape and on three pad feet, with turned wood side handle, *coffee-pot marked below rim, hot milk-jug marked underneath*

the coffee-pot, 11 ¼ in. (28.6 cm.) high
gross weight 36 oz. 2 dwt. (1,123 gr.) (2)

£1,000-1,500 **$1,600-2,300**
€1,400-2,100



147

A GEORGE III MAHOGANY, SYCAMORE, HAREWOOD AND MARQUETRY SERPENTINE SIDEBOARD

LATE 18TH CENTURY

With two central frieze drawers, flanked by deep drawers with later sliding compartments, on tapering square legs, the feet reduced in height
34 in. (86.5 cm.) high; 84¼ in. (214 cm.) wide; 29¼ in. (47 cm.) deep

£1,500-2,500 **$2,300-3,800**
€2,100-3,500



~148

A PORTUGUESE SILVER THREE PIECE TEA-SERVICE

PORTO, CIRCA 1815, UNIDENTIFIED MAKER'S MARK MAS
Each oblong with a part-fluted lower body, on four paw feet, the cover with part ivory finials, engraved with initials, comprising teapot, sugar bowl and cream jug, *each marked underneath*
the teapot 6¼ in. (16 cm.) high
73 oz. 15 dwt. (2,294 gr.) (3)

£1,000-1,500 **$1,600-2,300**
€1,400-2,100

149

A PAIR OF PORTUGUESE ORMOLU-MOUNTED SATIN-BIRCH AND FRUITWOOD-BANDED CORNER CUPBOARDS

SECOND HALF 19TH CENTURY
Each with two glazed doors enclosing three shelves, above a frieze drawer and two cupboard doors flanked by pilasters and enclosing an adjustable shelf, wired for electricity
96½ in. (245 cm.) high; 44 in. (112 cm.) wide;
22½ in. (57 cm.) deep (2)

£3,000-5,000 **$4,600-7,500**
€4,200-7,000



END OF SALE



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Conditions of Sale • Buying at Christie's

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot,** marked with a symbol Δ, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists are available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

7 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price** *(in euros)*

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO…' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the seventh day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within seven days from the date of the auction.

(a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

(c) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

2 STORAGE

(a) If you have not collected the **lot** within seven days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the **lot** is still at our saleroom; or

(ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7389 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7389 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to the US Fish & Wildlife Service, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots containing material that originates from Burma (Myanmar)**

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) **Watches**

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its sole option, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ. This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

J GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT Symbols and Explanation

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the **hammer price** and **buyer's premium** and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address **within** the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address **outside** of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		**No refund is possible**
UK VAT registered buyer	**No symbol and α**	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	*** and Ω**	Subject to HMRC's rules, you can reclaim the Import VAT charged on the **hammer price** through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the **buyer's premium** is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the **lot** had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	**No Symbol, α and #**	**The VAT amount in the buyer's premium cannot be refunded**. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the **buyer's premium**. We will also refund the VAT on the **hammer price** if you ship the **lot** from the UK and provide us with proof of shipping, within three months of collection.
	*** and Ω**	**The VAT amount on the hammer and in the buyer's premium cannot be refunded**. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet **ALL** of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the **buyer's premium**.
	† and α	We will refund the VAT charged on the **hammer price**. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the **hammer price** providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	*** and Ω**	We will refund the Import VAT charged on the **hammer price** and the VAT amount in the **buyer's premium**.

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
   (a) have registered to bid with an address outside of the EU; **and**
   (b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
   We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.
7. All reinvoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

Symbols used in this catalogue

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

°

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Φ

Lot which may not be able to be shipped to the US. See Section H2(h)of the Conditions of Sale.

ψ

Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, ★, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

Important Notices

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ° next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol °♦. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final **hammer price** in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. Where it does so, and is the successful bidder, the remuneration may be netted against the final **purchase price**. If the **lot** is not sold, the third party may incur a loss. Please see **http://www.christies.com/financial-interest/** for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest at the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

Explanation of Cataloguing Practice

FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

EUROPEAN SCULPTURE AND WORKS OF ART

"By…"

In our opinion a work by the artist.

"Cast from a model by…"

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to…"

In our opinion a work probably by the artist.

"In the style of…"

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to…"

A work traditionally regarded as by the artist.

"In the manner of…"

In our opinion a later imitation of the period, of the style or of the artist's work.

"After…"

In our opinion a copy or aftercast of a work of the artist.

"Signed…"/"Dated…"/"Inscribed… "/"Stamped…"

In our opinion the signature/date/inscription/ stamp is by the artist or manufacturer.

"Bearing the signature…"/"Bearing the date…"/ "Bearing the Inscription…"/"Bearing the stamp…"

In our opinion the signature/date/inscription/ stamp is not by the artist or manufacturer.

CLOCKS

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Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

★"Attributed to …"

In Christie's qualified opinion probably a work by the artist in whole or in part.

★"Studio of …"/"Workshop of …"

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

★"Circle of …"

In Christie's qualified opinion a work of the period of the artist and showing his influence.

★"Follower of …"

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

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In Christie's qualified opinion a work executed in the artist's style but of a later date.

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A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

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In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein."A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by…"

In our opinion made from the original master mould made by the modeller and under his supervision."After the model by…"

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by…"

In our opinion can properly be attributed to that decorator on stylistic grounds.

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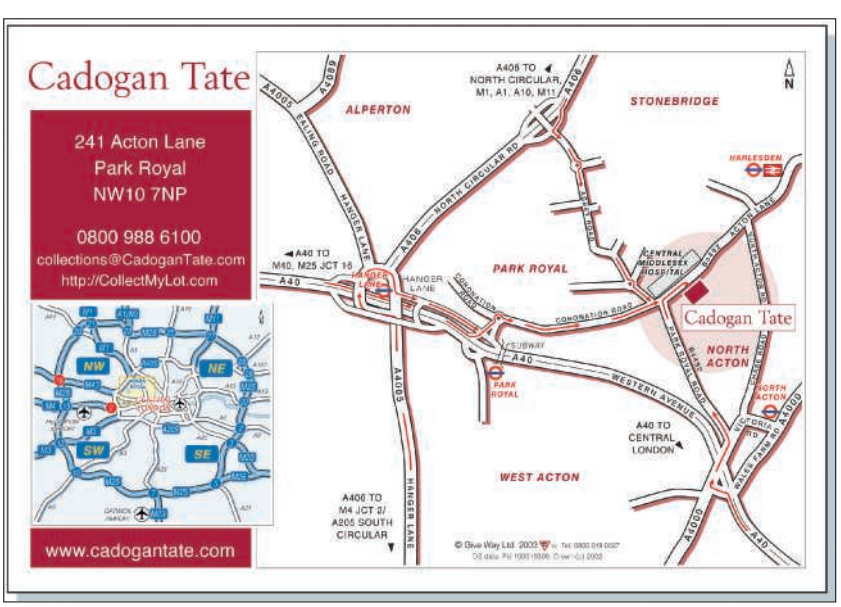
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THE GELOUBEWI FIVE MEDALLION CARPET

Ningxia, North West China, Late 17th Century
8 ft. 11 in. x 5 ft. 7 in.(271 x 171 cm.)
£12,000– 18,000

A PAIR OF MEISSEN PORCELAIN BISCUIT FIGURE GROUPS EMBLEMATIC OF NOON AND NIGHT
19TH CENTURY, IMPRESSED TRIANGULAR CROSSED SWORDS MARK, THE MODELS BY SCHILLING
18 in. (45.7 cm.) high, the taller
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Elizabeth Brauer
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JAMES (JACQUES) JOSEPH TISSOT (1836-1906)
Les Demoiselles de Province
signed 'J.J. Tissot' (lower right) · oil on canvas · 58 x 40¼ in. (147.3 x 102.2 cm.)
£1,200,000–1,800,000



Victorian, Pre-Raphaelite & British Impressionist Art

London, King Street • 16 June 2015

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The Collection of Ana Maria Espirito Santo Bustorff Silva

WEDNESDAY 29 APRIL 2015 AT 11.00 AM
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SALE NUMBER: 10669

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UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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